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The DJ Magazine

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THE REVOLUTION CONTINUES!

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The DJ Magazine

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Technology is turning the lighting industry upside down! Our photo spread of LDI gives you a first-hand look at what's new and what's coming soon in DJ gear.

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Register today! Form on page 18!**

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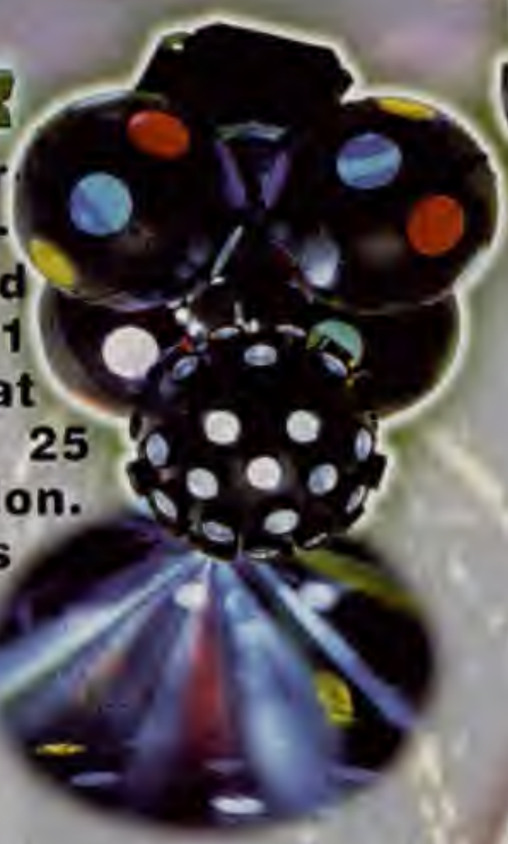

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TRACK ONE

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When it comes to tips that can build your business during the coming year... this issue is packed! Bob Popyk leads off with 29 ways to maximize profits, followed by Steve Wozniak's report on trends in the DJ wedding market, and then Mike Ficher's update on how to form profitable partnerships. In addition, you'll find our annual review of what we feel are some of the best DJ company business card designs. To top it off, we're introducing a new feature called "The Odyssey Case/Mobile Beat DJ All Stars".

And just so you know it really can be done... our first All Star is a DJ who really did make 250 grand in just 36 hours, and he did it without ever spinning a disc! — Robert A. Lindquist, editor-in-chief

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The DJ Magazine

February/March 2000 / Issue #58

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NEXT! BY STANTON

What Great Collaboration Sounds Like.

DON'T WORRY, BE HAPPY

If you're at a club or party and a confrontation is obviously brewing, I recommend switching from hard rock to simple melodic music — country, slow, whatever you think would be best. Use anything you can think of to reduce testosterone and adrenaline levels! I recently observed a confrontation heating up and slapped on the *Barney Theme*. The feud seemed to just melt away. One of the antagonists was seen singing "I love you. You love me. We're a happy family." The crowd loved it and the tension was gone.

Paul Widlund

WORK ENOUGH FOR ALL

I just finished reading Dan McKay's article in the December issue about single operators. I found most of the article to be very true and accurate.

I respect the fact that you should always be professional with clients and never "diss" a competitor. I regularly, when not out on my own, sub to a multi-operator friend of mine, from whom I received my training. (I was up front about my intention to go out on my own and he has always respected me for that. The only rule we have is that I do not advertise myself on his time.)

We are very good friends and borrow music back and forth and, as a local promoter for some radio stations, I keep him up on the latest hits. I sometimes find it really hard to put all my excitement and energy into his gigs knowing that I am actually working and showing for my competition, but I also pull down the biggest and most consistent tips from his clients.

There is plenty of work out there for all of us if we work to get it. We can not blame multi-system companies for our lack of bookings. I am currently in the process of a mail campaign and if I get more bookings than I can handle I will surely refer them to him. Thanks for the opportunity to spout my opinion.

Don Garberg

Roadshow Productions

PROUD TO BE ME

It was with much laughter and chagrin that I read your article entitled "Spinning Out of Control" at the *Mobile Beat* Web site. I know of a number of fine DJs who started out as your so called "bottom feeders," dragging what amounted to their momma's house turntables, their father's illegal record collection (and whatever they could beg, steal or borrow from friends) and doing a wedding or house party.

If it weren't for these "bottom feeders" many less fortunate people would have no music other than a radio for their functions. Many kids, who would otherwise be hoodlums on the street corner, have banded together with pawn shop "mediocre" equipment to do events and functions. They spend Saturday mornings refining their craft with what they have and then proceed to put some of your establishment type DJs six feet under in terms of music and performance.

Your bottom line take seems to be that DJ'ing is a union trade to be practiced for the sake of professional income only. I would submit to you that DJ'ing was never meant to be an exclusive cash cow for the financial elite who have the cash for high priced gear. It is as much an art form as it is a form of income that allows poor boys to make a little side cash.

The pro music industry made the same noise about portable recording studios when they came down in price, all for naught. Both are coexisting side by side just fine. And the "bottom feeder" and the establishment DJ will coexist just fine. People get what they pay for. Sometimes they surprisingly get more for the same price. If I had listened to people like you, I would have never gotten out of the ghetto. I would never have survived it and become who I became if I hadn't "bottom fed" in music and DJ'ing. I'm proud of what I have accomplished with the paltry roster of equipment/media and the minimalist sum of money I scraped up. I wish you much prosperity and success in the new millennium. By the grace of the Lord Almighty, I will enjoy mine.

John Rivera

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JUICE

BY ROBERT LINDQUIST

IS THAT YOUR FINAL ANSWER?

If you were among the bazillions of Americans hooked on ABC TV's "Who Wants to Be a Millionaire," you may be just a bit envious of DJ Neil Larrimore. An assistant radio program director, Mobile DJ and a *Mobile Beat* subscriber, Larrimore was a final contestant on the show's two-and-half-week run in November. After a slow start, the Philadelphia, Pa. area DJ parlayed a bit of guile and some timely smarts, along with a gambler's bent to win, and ended up going home with $250,000 in winnings. How's all the cash changed his life? Check out the story on page 83 as we welcome Larrimore to *Mobile Beat's* DJ All Stars.

IT'S MP3 FOR CANADA

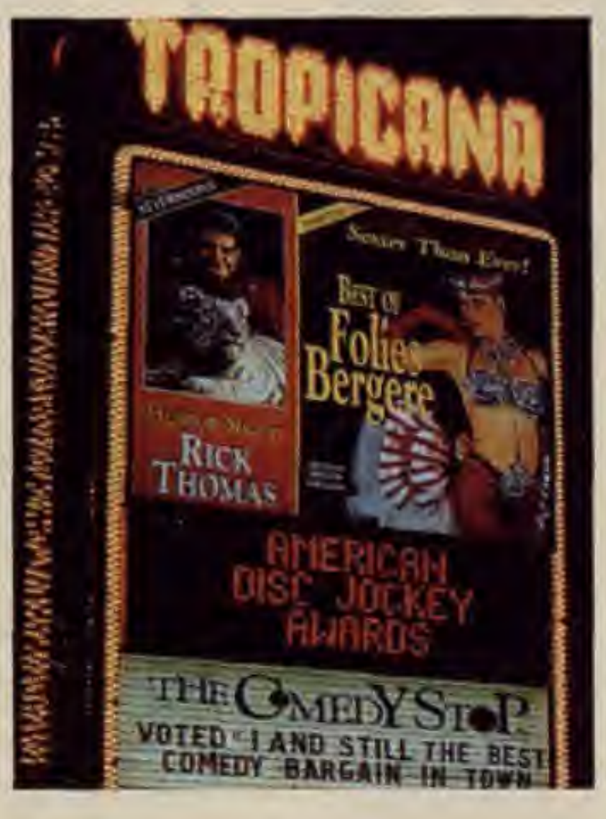
For over 15 years, the AVLA (Audio Video Licensing Agency) has been providing a license for Canadian DJs to make recorded copies of their music for professional use. Now the agency, which is administered by the Canadian Recording Industry Association (CRIA), has announced a licensing scheme to give DJs the freedom to record and play MP3s using computer hard drives. Most of the major record companies are backing the concept with the exception of Universal Music, owner of Polygram, who had not endorsed the plan at press time.

The license will allow copying only from original material, not from DJ compilations or music downloaded from the Net. DJs will still need to obtain a single copy of the music. Asked how this might change the way in which DJs access their music, Richard Gastmeier of Entertainment Resources Group—a major supplier of DJ compilations in Canada and the US—commented, "I don't think it will have a great impact immediately, until DJ MP3 players and the powerful computers needed to run the software become more affordable. In this regard, there will need to be an attrition of other forms of playback before MP3 will be that widespread. ERG will continue its ongoing research with respect to MP3 and other new technologies for music distribution."

In the US, where there is no collective industry organization like AVLA, DJs must get licenses to re-record music directly from record companies. This can be a complex procedure that often ends unfruitfully. In a recent interview with *Mobile Beat*, Hillary Rosen, president of the Recording Industry Association of America (RIAA), was asked if there might be an easier way for DJs in the states to make a single copy of their primary music library onto computer. "Music doesn't provide for

back-up copies, it's not like computer software where you would have technical difficulties... I'm sympathetic with DJs who want to be in business and for facilitating an easy way to get access to their work. But as a practical matter, they have to get licenses for their business just the same way everybody else does. It would be nice if we could have a system like the Canadians, but there are a lot of artist contractual problems with that in the US that they don't have other places that make it very difficult to administer."

ADJ AWARDS CEREMONY PROMISES VEGAS STYLE PRODUCTION



2000 marks the fifth consecutive year that the ADJ Awards have been presented along side the winter Mobile Beat DJ Show and Conference. Ken Knotts, who directs the extravaganza, promises this year's event will be bigger and better than any previous DJ award show.

Expounding on that promise, Knotts explains, "Peavey, who's providing the sound reinforcement, is bringing out their concert rig from L.A., complete with a 40-channel mixing board to handle all the feeds for mics, video presentations, DJ scratch demonstrations and the competitions. Two jumbo video screens will allow everyone to see the action from anywhere in the room. Programmed intelligent lights will bathe the stage in color. We've got more prizes for guests to win than the last two shows put together." In addition, Knotts says this year's show is being taped for a cable TV program that is to air in several markets around the country this spring.

As with previous events, this year's awards show will spotlight some of the nation's most talented DJs. New to the awards portion of the program is a competition for the Dance Team of the Year. Teams, limited to a maximum of seven members, must teach an interactive dance to the crowd in less than 6 minutes. There'll also be competitions for Male Entertainer of the Year, Female Entertainer of the Year and Propmaster of the Year.

To schedule an audition, you must fax a brief outline to the Award's office at (714) 634-1098 before February 14, 2000. Auditions will be held at 9:30 a.m. on Monday morning, February 21, in the Tropicana Hotel Ballroom. A full sound, lighting and costume rehearsal for everyone involved with the show will immediately follow.

In keeping with the spirit and quality of the event, guests who arrive in formal attire receive "preferred seating" and a chance to win a prize valued at over $1,000

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Dear Waldo:
Here is what I do with my old jewel cases (in response to Dear Waldo/January #57)): I print out all my vital business info (name, phone number, company name...) on a sheet of paper, then place a CD around the info and trace an outline of the CD. Then I cut out the circle with the info on it, punch out the middle and place it in the jewel case. Voila! It becomes a unique business card to give to clients. It's a hard to lose and original idea in your prospective clients' eyes.
Derek Mooneyham
Dancing by the Moon
Highlands Ranch, CO

Derek:
That is a great idea. There is also software that will do all that for you. You can take it one step further and actually put a CD-ROM in the case. On the disc, you can put scans of photos from different gigs as well as all the information that's in your brochure or on your Web site. You can burn them as you need them. You can also make changes however often you like. You can even take it one step further and include video footage of you at a gig or two (maybe divided into corporate, schools, weddings, etc.). E-selling is not the wave of the future... it's here now!

Dear Waldo:
I was wondering if you might know where I could get a custom gobo to use in my light show. I thought projecting a logo would be cool. What do you think?
Karen
Sharin' The Hits in Kentucky

Karen:
Logo projection is perfect for corporate events. You can get your client's company logo made into a gobo and project it around the room periodically—they'll love it! At the end of the night, you can project your own. Custom logos are available through American DJ Supply, Gemini/Lytequest and most professional lighting supply companies.

Dear Waldo:
I am planning on being at the Mobile Beat Show in Las Vegas. Will you be there? I'm a real fan and would like to meet you. Do you still wear the red and white striped stocking cap?
A secret admirer in Florida

Secret Admirer:
Of course I will be in Las Vegas for the Mobile Beat Show. I do wear my red and white striped hat, but I wear sunglasses so no one will know its me. It's what I call undercover reporting.

...JUICE

simply for showing up and looking good!

Doors open at 7 p.m. Tickets will be $25 at the door ($5 discount if you purchase before January 31, 2000). For more information please call (888) 894-9902 or go online to americandjawards.com. The American Disc Jockey Awards is produced by Annual Awards Shows Inc. and is presented independent of, but coinciding with the Mobile Beat DJ Show and Conference, which is held in Las Vegas on February 22-24.

DJ HALL OF FAME RETURNS TO MB SHOW

The DJ Hall of Fame exhibit, which debuted at last year's winter Mobile Beat DJ Show and Conference, will be open free of charge to all Mobile Beat convention attendees from noon to 5 p.m. (PST) during registration hours on February 21—the day before the show.

After checking in at the conference, take a walk through this unique collection of memorabilia, which traces the evolution of the DJ industry. New this year are interactive booths, where visitors can demo current DJ equipment and see what's on the horizon in the Visiosonic computer area. Also included are plaques and handprints of all the Hall of Fame inductees.

The exhibit is organized by Ray Martinez (RAYMAR). It includes a broad collection of items that show the past, present and future of DJ development. Last year, Martinez brought out old clothing, photos, record albums, turntables, lighting and various DJ-related contraptions from "back in the day."

The Hall of Fame will also be open to everyone attending the American Disc Jockey Awards on the evening of the 21st. A highlight during that event will be the announcement of the next inductee(s) to the Hall of Fame, as selected by the American Disc Jockey Awards Academy.

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The Mobile Beat DJ Show is always searching for new and creative SEMINAR topics! Our new SHARING SESSION format allows the presenter a forum whereby a full-time moderator controls the tempo and brings in more participation from the audience.

If you specialize in a particular area that you think would be of interest to other DJs and feel you are qualified to present it, we would like to hear from you! If you have submitted a topic before, and it was not used, send it again for reconsideraton.

SEMINARS!

Send all submissions or contact us for more info via:
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Mobile Beat DJ Show & Conference LAS VEGAS 2000

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SHOW SCHEDULE of seminars

All seminars are on a first-come, first-served seating and subject to change without notice.

Tuesday, February 22

REGISTRATION OPENS AT 8 AM

"Getting What You're Worth...It's About Time!" 10 AM - Noon
If you've ever thought..."I'm not charging enough for my time... I want to raise my rates but fear losing business"...this seminar will change your outlook and your bottom line FOREVER! Mobile Beat welcomes Mark Ferrell of MarBecca Entertainment and DJ Consulting. A DJ since 1975, in clubs, mobile, and on the air, Mark has trained and mentored scores of DJs with his truly UNIQUE secrets of success. Mark tripled his rates and has all the business he wants... and you can, too! Continuation of Mark's opening presentation will be via two additional sessions, "NEGOTIATING What You're Worth!" and "BEING What You're Worth!"

"The Biz: From Little Extras to Crisis Management" 1 PM - 2:30 PM
Keith Alan and Dave VanEnger bring to this seminar an open discussion about the things we can and cannot control as we run our shows.

"The Sixty Second Solution" 3 PM - 4:30 P
Mobile Beat's Marketing Megamix columnist Dan McKay takes on the role as "Danahue", with a fast moving debate on controversial D topics. Who has the solution to the problem... a panelist or the audience?

"Understanding Your Sound System, Part One" 1:30 PM - 3:30 P
Bob Lichty from Crown and Mike Spaulding tackle the nuts and bolts of the most common and uncommon technical questions.

"NEGOTIATING What You're Worth" 4 PM - 5:15 P
Once you have established that you are worth the money, in the second part of this exclusive presentation, Mark Farrell lays out the method for convincing your client of that fact.

Wednesday, February 23

REGISTRATION OPENS AT 9 AM / EXHIBITS OPEN 11 AM - 6 PM

"The Dance Workshop" 11 AM - 12:30 PM
Mobile Beat columnist Mike Ficher presents a hands-on, intensive and interactive session in which you will learn simple audience-involving dances. Even if you do not dance nor wish to teach, you will gain valuable knowledge you can apply immediately.

"From Copyrights to Contracts: Practical Legal Advice For Your DJ Business" 11:30 AM - 12:45 AM
Attorney Robert Bell holds court over many DJ issues of the day. Bring your questions!

"Speakers and Subwoofers: Build Them Yourself" 1:45 PM - 3 PM
Chris Pace takes a discussion of speaker and subwoofers literally to the workshop, explaining every aspect of speaker design and construction. You may never build your own, but you will certainly have a newfound respect for those who do.

Plus: MiniForums (Pavilion rooms):
Karaoke As A Profit Center / Country DJ Forum / GameShow Mania 2000

"BEING What You're Worth" 1:30 PM - 2:45 P
In the last of Mark Farrell's three-part presentation, he is joined by Peter Merry Jr. in a discussion about industry ethics and the balance it takes to achieve not only more money but also more respect and good reputation.

"Beyond CD: The Future is NOW" 3:45 PM - 5 P
Join Mobile Beat Editor-In-Chief Robert Lindquist as he moderates a panel representing the latest technologies in sound production hardware and software. Find out for yourself if and when you'll be beyond CD!

"The Basics: Raising the Standards" 3:15 PM - 5:15 P
Our research has indicated many show attendees are new to the business. Mobile Beat feels the show is the perfect opportunity to educate and improve the performance of our "rookies", which will benefit all DJs in the long run. In a special extended session, Twilite DJ Academy's Ron Waterfield presents a primer course.

Thursday, February 24

REGISTRATION OPENS AT 9 AM / EXHIBITS OPEN 11 AM - 5 PM

"Great Lessons From Dogs— The Hidden Secrets of Success in Business" 9:30 AM - 12:30 PM
Tim Schneider is the President and founder of Soaring Eagle Enterprises Inc. and a noted speaker and instructor. He holds a master's degree in business from Arizona State University and a cum laude bachelor's degree in finance from the University of Wyoming. His special 3-hour business professional workshop at the show will have an emphasis on leadership strength, communication skills, sales and service, and the characteristics of success!

"Understanding Your Sound System, Part Two" 10:30 AM - 11:45 AM
Join Dave DeLeon of QSC with more discussion on the technical end of the business, which includes a system setup and troubleshooting demo.

"Latin Music: The Market, The Marketing, and The Mix" 12:30 PM - 1:45 PM
Whether you program to the Latin market, want to, or just need to be more familiar with the music, this is the seminar for you. Join Josée Otero and Joseph Montalvo in this educational session.

"Icebreakers: The Grand Finale" 1:30 PM - 3 PM
Mobile Beat's most popular session is now the largest and most spectacular interactive presentation we've ever staged. The latest games, dances and ideas presented as never before. It's the last seminar, with no overlapping of other sessions. Jim Johnson hosts!
Plus: MiniForums (Pavilion rooms): Karaoke Promotions/Making Money as a Club

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Special Guest Speakers

MARK FERRELL

"Getting What You're Worth... It's About Time!"

Tuesday, Feb. 22

Regardless of the market you are in... you are worth three times what you charge. Mark tripled his rate in less than 6 years, and he'll tell you how to do the same!

TIM SCHNEIDER

"Great Lessons from Dogs — the Hidden Secrets of Success in Business."

Thursday, Feb. 24

Noted speaker and instructor, Tim brings his unparalled enthusiasm, passion, and power to the Mobile Beat Show with a special 3-hour workshop on sales, service and success!

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fax: 716-385-3637 tel: 716-385-9920 (M-F 9am-5pm ET)

mail: Mobile Beat Magazine PO Box 309 E. Rochester, NY 14445

Yes! I want to save by preregistering
for the Mobile Beat DJ Show & Conference in Las Vegas
on February 22-23-24, 2000.

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CONFERENCE FEES: Those registered by February 1, 2000 will receive confirmation by mail.

	Regular by 2/16/00	On-Site after 2/16/00	Please make checks payable to: Mobile Beat Magazine Refund policy (for nonattendees only): Must be in writing and include proof of payment (less $25 processing fee).
Full Program	$159	$179	
Exhibit Hall Pass open Feb. 23-24	$60	$70	Amount Enclosed $

ACCOMMODATIONS:

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For Exhibitor Information, Call (716) 385-9920

NIGHTLY ENTERTAINMENT

Pre-Show

Monday, February 21

WELCOME RECEPTION!

Register or pick up your badge
from 12 pm - 5 pm at Show office
or at the Evening Reception from 6 pm -9 pm
Sponsored by *Karaoke Singer* Magazine

KARAOKE Singer

Please Note: The American Disc Jockey Awards, as well as the Mobile DJ Hall of Fame, are to be held on Feb 21. These events are produced independently of the Mobile Beat Show. For more information on the Awards ceremony, see page 19 in this issue of Mobile Beat.

Day 1

Tuesday, February 22

CAN YOU MAKE THE TEAM?

DJs from all over North America
battle it out to share their
onstage secrets to success!
The fun starts at 8 pm

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Day 2

Wednesday, February 23

PARTY AT THE BEACH!

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8 pm, 21 and over

Sponsored by *American DJ* ®

ALL EVENTS END THURSDAY AT 5 PM

celebrate Good Times!

Scott Davies of American DJ Supply was honored *last year with a "Lifetime* Achievement" Award for his outstanding contributions to the professional Disc Jockey Industry.

Alan Cabasso with Gemini Sound Products 25th Anniversary Award.

Who's number one? Each guest in the room gets to vote for the performer that they feel deserves to be named "Best of the Year".

The expanded "Hall of Fame" exhibit will be open free of charge all day, February 21, 2000 during the Mobile Beat convention registration.

(L to R) Russ Harris, Lisa Capitanelli and Randy Kort were voted the winners of the 1999 "Propmaster", "Female Entertainer" and "Male Entertainer of the Year" Awards

The 5th Annual American Disc Jockey Awards Show is your chance to learn from the best DJ's in the business as they compete for prize combinations worth over $1,000 plus trophies in each category. Past winners have used these credentials to get endorsement deals and increase their business. Imagine what it will do for you!

Please make your plans to be with us for this televised Industry salute on the night prior to the Mobile Beat convention. The festivities include "Hall of Fame" induction, contests, thousands of dollars worth of door prizes and exhibits...

So, get dressed in your finest and join us!

American Disc Jockey Awards

A Division of Annual Awards Shows, Inc.

When: February 21, 2000. Doors open at 7 pm. Show starts at 8 pm.

Where: Tropicana Hotel Ballroom - Las Vegas, Nevada

Tickets: $25 at the door. $5 off if purchased prior to Jan. 31. ADJA members (with 2000 membership card) will get an additional $5 off if purchased prior to Jan. 31. Ticket Information: (888) 894-9902

Web: For further information - www.americandjawards.com

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Details: Everyone is automatically entered for a door prize drawing. Auditions will be held Monday morning, Feb. 21 at 9:30 am in the Ballroom. A full dress rehearsal will follow. Interested competitors must register in advance by fax (714) 634-1098 or e-mail (info@americandjawards.com) no later than Feb. 14, to be eligible.Categories are "Male Entertainer" , "Female Entertainer", "Propmaster" and "Dance Team" of the year. You must teach a dance, play a game or do a DJ related skit within 6 minutes onstage. "Propmaster" must use props to enhance their performance. "Dance Teams" are limited to seven members. The "Hall of Fame" exhibit, including interactive booths, will be open free to the public during Mobile Beat Convention registration until 6 p.m. Feb. 21. This is a black tie event, however, this dress is optional. Formally attired people will be escorted to a reserved section and be entered into a drawing for DJ gear prizes worth thousands of dollars. Seating is limited, so purchase tickets in advance.
Produced by ANNUAL AWARDS SHOWS, INC.

it's HOT

This Just In: Stealth Player Sighted

Right before press time an urgent report came across the wire: Pioneer has announced their first rack-mount dual CD player. Code named "Stealth," the CMX-5000 is scheduled for release in February 2000. This unit takes features familiar from the CDJ-300s and goes a step further. Most interesting for Mobile DJs is a new internal automated mixer that offers four ways to mix. These are regular crossfading, hard cut from song to song ("slam"), echo out of one track into the next while locked to the beat, and "breakout" into the next track (which sounds like a turntable being turned off). A RAM buffer allows you to do this not only from disc to disc, but track to track on the same CD. Other features include digital outputs, selectable pitch control, fast search, a large jog bezel, dual BPM counters, front-loading transports, seamless looping, 9-second shock memory, selectable output (A, B, A+B), and CD-R/CD-RW capability. MSRP: NA

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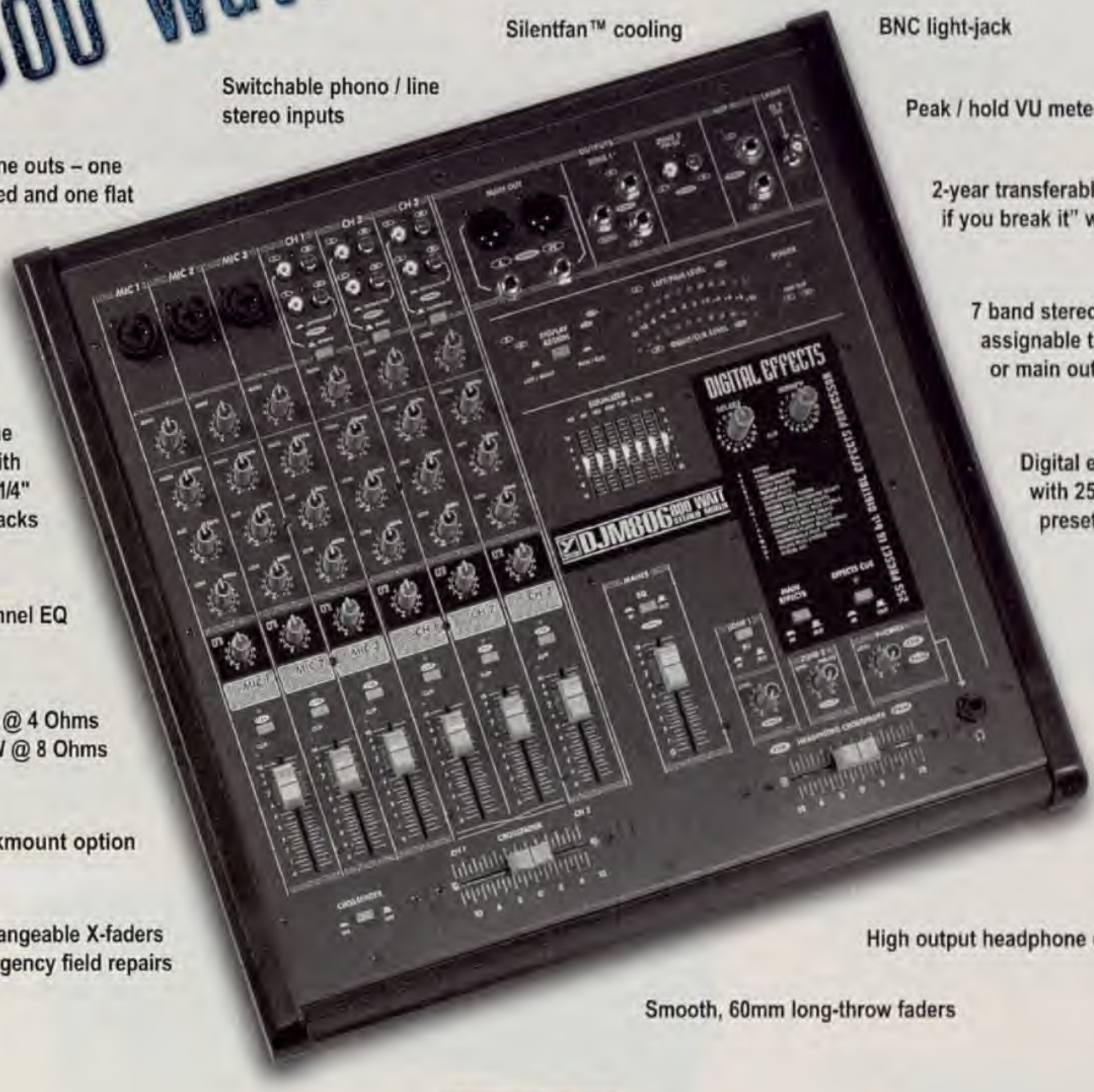

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it's HOT

Go Big Daddy!

You've seen those colorful, wildly gyrating characters at outdoor events and in halls with high ceilings. They were even seen dancing at the last two Mobile Beat DJ Shows. Meet SkyDancer, animated inflatables from TubeWORKS, whose latest line is bigger than ever. Dubbed Big Daddy™, these new figures rise 50 to 70 feet into the air. They're made of light-weight fabric which folds down into a compact package for transport. You need a SkyDancer air system to inject air into the bottom of the figure, which makes it jump up and wave its arms around. Your company logo or other graphics can be added to the figure. Rentals are also available. Definitely a different kind of dancer to add to your act!

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TASCAM's DJ mix champion

Scratch mixing, braking and beat matching are all uniquely possible with the TASCAM CD-302 on CD – with the full, authentic sound of vinyl.

With the CD-302, DJ mixing with digital sound finally goes head to head with the best vinyl decks. But don't just take our word for it, check out what the DJs opposite said about the sound and feel of scratching on the CD-302, at the DJ Expo in Atlantic City.

But the CD-302 doesn't stop there. With typical TASCAM genius it has some other very cute tricks under the hood. You can mix and match BPMs the traditional way, like on any top vinyl deck, with full size 100 mm + / - 32% pitch sliders – or hit a button and the machine will do it for you. And if you like, it will listen in on the tracks and match the beats as well! A 10 second sample function on each deck can be spun into the mix, even when the sampled CD is removed, and there's a seamless "loop" capability and a 10 second shock and knock proof memory to prevent "jumping", while the instant start function allows the frame accurate cuing-up of tracks from the jog wheel controls.

The TASCAM CD-302 was introduced at the DJ Expo in Atlantic City, New Jersey on Aug. 24, 1999, where it was the hit product of the show.

Derrick Perkins; Orlando, Florida
"It's the new front runner in CD DJ'ing. Closest thing to analog feel and sound when it comes to scratching. Great sample and loop functions."

Joey Jam; New York, New York
"I love the scratch feature on the cd player. A lot of people have tried it, this is the first one I've seen do it."

Scotty O'Brien; St. Louis, Missouri
"*I'm completely amazed! The scratch feature is amazing.* Others have tried it before but nobody else has been able to accomplish this until now. Oh Amazing!! Finally a company has thought about what DJ's need. This brings back the old school of DJing... Digitally !!!"

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it's HOT

One or Two, It's Up to You

The new Vestax CDX-35 dual CD player gives you a tabletop style controller that can control either one or two players by switching between A and B. The unselected player can still play, pause and cue. You can add a second controller whenever you're ready for it. Two players fit side by side in an optional 19" rack bracket or they can be stacked in a special Vestax rack. Cueing is done with a large jog wheel with an extensive buffer memory that promises a smooth, vinyl-like touch. It can also play in reverse. The CDX-35 also features "point focus" cueing. This new technology allows you to adjust a short loop from 0.013 to 3 seconds long and move it around for easy cueing. You can also seamlessly loop up to 20 seconds and trigger it with start, stop, re-loop and exit buttons on the fly. Tempo adjusts ±10 percent and key adjusts ±20 percent independently. Five cue/memory points round out the CDX-35's one-two punch. MSRP: $NA

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it's HOT

Serving Up a Scoop of Sound

Gemini Sound Products served up a cool dollop of sound at Summer NAMM '99, in the form of their new Scoop series of loudspeakers. Each of the three models features spring push-button connectors, 1/4" jacks and handles for mobility. The GSS-1522 and GSS-3022 are each three-way systems with two Motorola piezo tweeters and a 4" x 12" horn.

The GSS-1522 features one 15" woofer, delivering 320 watts RMS at 8 ohms with a frequency response of 32Hz to 20kHz. For a double dip, the GSS-3022 offers two 15" woofers, 550 watts of RMS power handling at 4 ohms from 30Hz to 20kHz. To fill up the low end, Gemini's GSS-15SUB is a single 15" down-firing system providing 500 watts at 8 ohms in the 30Hz to 500Hz range. MSRPs: GSS-1522 - $289.95; GSS-3022 - $439.95; GSS-15SUB - $NA

Gemini Sound Products Corp.
8 Germak Drive • Carteret, NJ 07008
Tel: (800) 476-8633 / (732) 969-9000
Fax: (732) 969-9090
Web site: www.geminidj.com
E-mail: int-sls@geminidj.com

Brains and Brawn

The new Mighty Scan intelligent lighting fixture from American DJ carries a load of features sure to pump up the excitement level of your visual presentation. This DMX scanner/projector produces 20 different gobo patterns (plus spot) and 20 dichroic colors, plus white. Mighty Scan's state-of-the-art stepper motors produce smooth image movement. With X/Y mirror movement and a high speed shutter, it also splits and strobes every color. The Mighty Scan runs on six DMX channels with American DJ's DMX Operator or any DMX-compatible controller. You can also run it in stand-alone mode. This unit has the brains and the brawn to add a heavy dose of color to your light show. MSRP: $749.95

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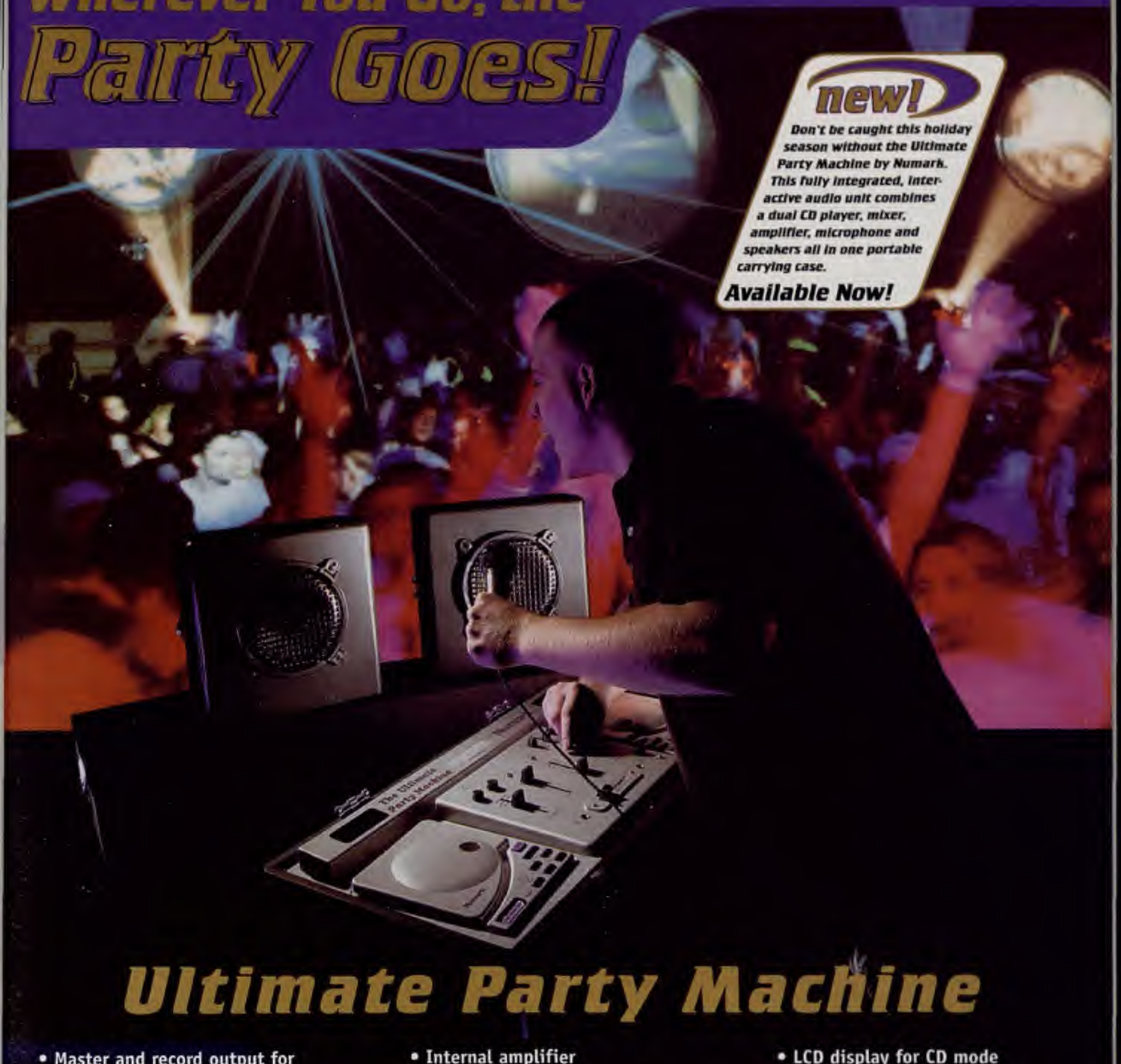
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A Bigger Bag of Tricks

If you are looking to get creative, American Audio has added a new dual CD player to its DCD line, the DCD-PRO500. Along with sampling, seamless looping, and Fader Q Start (tracks start with fader movement on equipped American Audio mixers), this new model fits a few more tricks into the already big bag. Six "Flash Start" buttons let you store and play samples on the fly. Six samples can be stored for each CD in the player, and they remain even after new discs are loaded. Another sampling feature allows you to store up to 80 previously recorded samples. Instant Start eliminates space at the beginning of tracks, while the DCD-PRO500's "Flip Flop" button automatically triggers the other CD (relay play-back), tightening up the end of the song. Mechanical Anti-Skip Protection and a 60-second transport auto-close feature help protect your program and your equipment from harm. Also in the bag: 30 programmable tracks per disc, 6-speed scan, direct time entry, beat counter, frame search, Bop effect, 3-inch CD single and recordable CD compatibility. MSRP: $1,249.95

We loved *Recording* magazine's SampleTrak review so much, we had to rip it off.

"Effects quality here is exactly what's needed for remix and dance music production. Filters and the ring modulator have a very "analog-ish" sound, and the time-based effects are clean and crisp."

"A lot of attention has been paid both to sonic details and to real-time effects control. Case in point: not only does the scratch effect sound very record-like, but rocking the Edit I wheel makes it behave that way as well."

"The ST-224's internal noise is virtually nonexistent."

"Resample allows you to take material already in the ST-224, route it through the machine's effects and alter it, then save the results to another pad without routing anything out of the box...This feature takes the ST-224 and puts it into a higher league."

DAC Crowell
Recording, September 1999

"In the end, the Zoom SampleTrak ST-224 is less like a phrase sampler and more like a little shrunken-down sampling workstation ...one that doesn't cost all that much more than those little loopers. Lots of **KA-BOOM!** for the buck."

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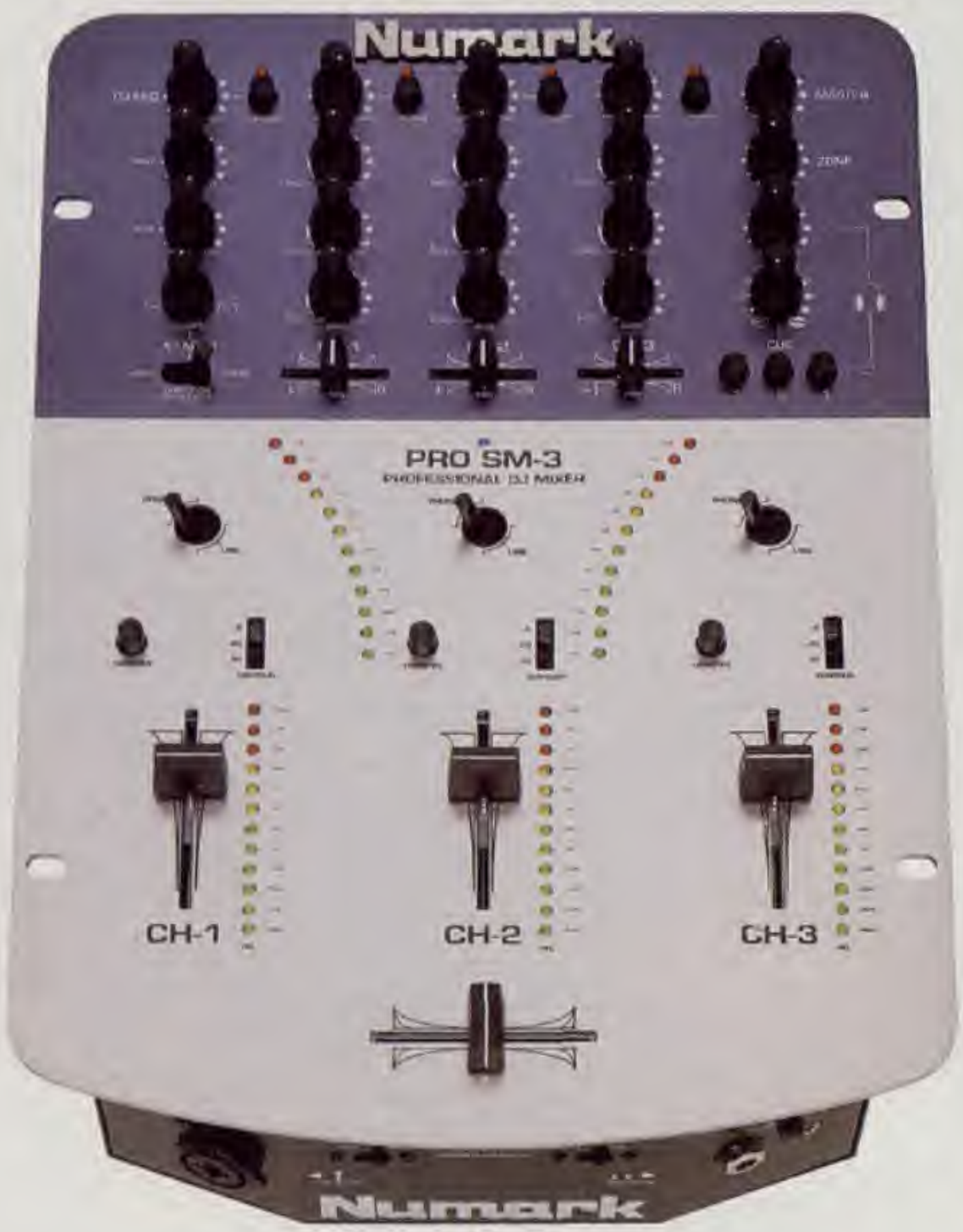

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Digibid.com is the online auction site that specializes in professional equipment for the entertainment industry. Digibid offers a variety of audio, video, lighting and musical instruments, all with a money-back guarantee. Nearly 6,000 items have been bought and sold in the last 18 months. Pros with gear to pedal, as well as manufacturers with excess inventory have found Digibid to be an excellent way to move individual pieces or large quantities. A unique feature of the Digibid Web site is the browse and search section, which allows reviewing every item previously sold. That can be a real aid in deciding how to price an item when putting it up for bid.

Meanwhile, Musichotbid.com—an e-commerce company that owns the Internet's largest music equipment and memorabilia auction site—has successfully raised $1 million in its first round of financing. The money will be used to increase inventory, visibility and for acquisitions. As for future plans, President and CEO Jim Kersten forecasts, "We plan a second and third round of financing at the $3 million and $10 million levels in the next few months with a possible IPO next year."

Musichotbid.com brings together buyers and sellers of musical instruments, audio equipment, memorabilia, recording and collectible items from the music industry. Headquartered in Fort Dodge, Iowa, Musichotbid.com was formed by key management of Heartland Communications group and utilizes Heartland's extensive database, mailing lists, equipment inventory and dealer network.

digibid.com Auction Network

NET GAIN

ProDJ.Com announces Start 2.0, a highly interactive Web site that allows you to customize the content of your default start page on the Net to include only the content you wish to view. Highlights of Start 2.0 include sources for news and

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If you are not already spending way too much time on the Net, check out: http://www.turntables.de/scratchit8.htm. It's virtual party time!

BROAD RANGE OF TOPICS COVERED AT AFWPI

(REPORTED BY RICHARD MCCOY)

On the weekend of Nov. 21-22, I was invited to attend a conference in San Francisco for the year-old Association For Wedding Professionals International (www.afwpi.com). The goal of this conference was to bring together members and representatives from all the wedding industry trades to exchange ideas, learn how to improve their businesses, and make more money.

Richard Markel (president, AFWPi) brought in experts from all the associated groups to conduct seminars on important subjects. Topics ranged from Internet Basics to Diplomacy Among Wedding Professionals.

This was the first meeting of its type on the West Coast and there were about 50 wedding professionals in attendance. I was one of two people representing the DJ profession. I sat in on the Diplomacy Among Wedding Professionals seminar to see if I could learn how the other industry vendors viewed Mobile DJs. Most of them thought the DJs were a source of problems and trouble. I, of course, defended our industry and, in the process, developed a better understanding of the DJ industry among the other vendors. The important concept to look at here is the opportunity for networking with other wedding vendors and developing a better working relationship, which will lead to better shows and more profits for everyone.

The AFWPi is leading the way for inter-vendor communication and education. While each of the trades may have its own organization, AFWPi will become a forum for all wedding professionals to network together for a common purpose. I have already developed new working relationships with other vendors. We have learned new ideas from each other that will benefit our customers. I see a golden future for the AFWPi.

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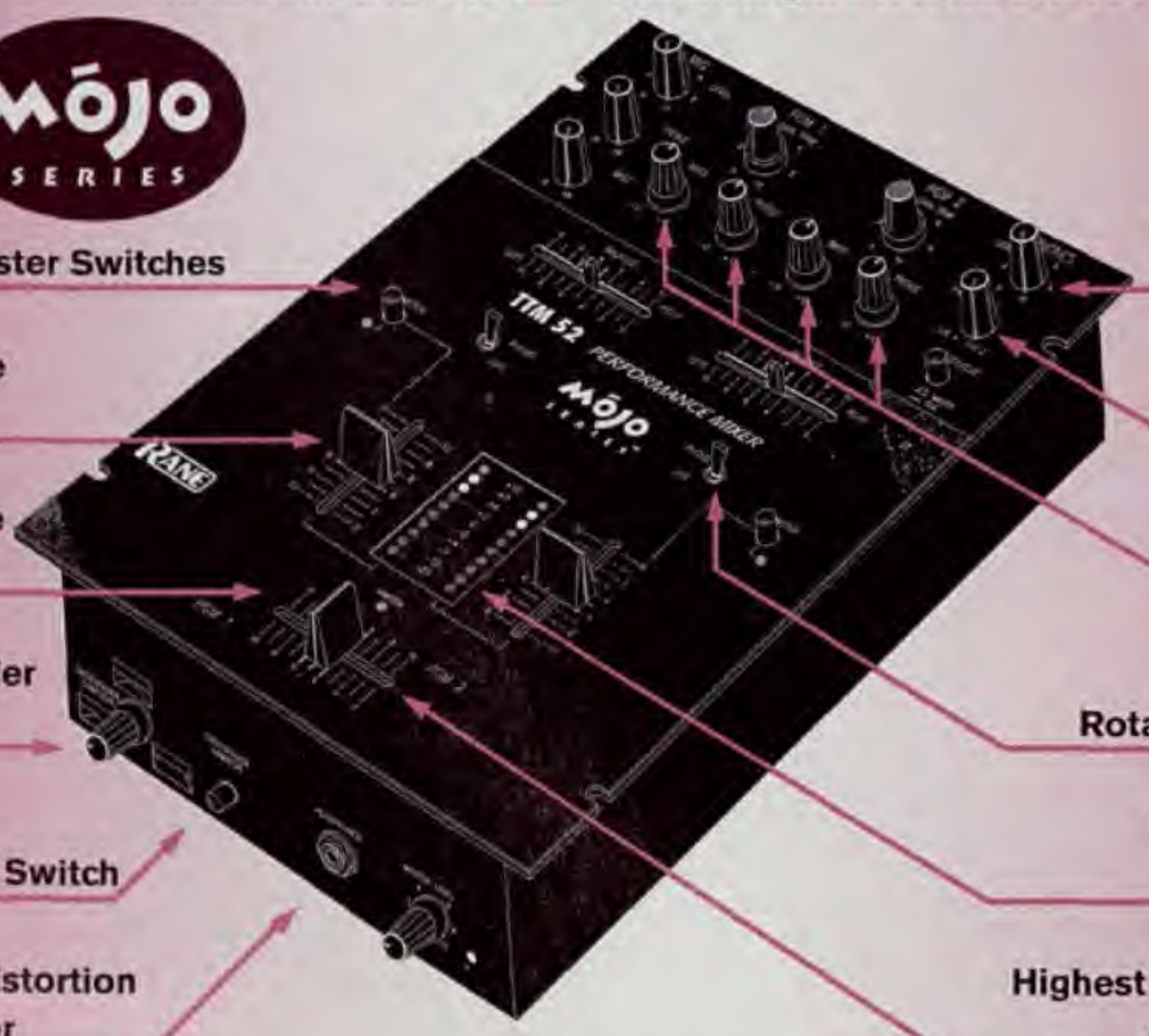

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At LDI Orlando

American DJ used the opportunity to emphasize the American spirit of innovation.

At Stanton/Next, (l-r) Sandrine Berrebi, Laurent Cohen, Henri Cohen, Estelle Berrebi and David Sullivan show off the new Millennium mixers.

It was a little too foggy inside to get a good photo, but the Gemini/Lytequest booth was a wash of beams and colors.

Orlando Fla. November 19-21, 1999. Over the past twelve years, Lighting Dimensions International, better known as LDI, has established itself as the pro show where you are most apt to find technology being bent, twisted, torn apart or blown up in some innovative new way. The most recent event, at the Orange County Convention center in Orlando, Fla., was certainly no exception. You didn't have to go far to witness something you had never seen before. While the majority of the products displayed are designed for high-end theatrical or architectural applications, there's no shortage of products of interest to DJs. Many of the products introduced at LDI, and the upcoming NAMM show in (February 3-6, Los Angeles) will be in the spotlight at the Mobile Beat DJ Show and Conference in Las Vegas. At LDI99, a record registration of 12,446 browsed the services and wares of 406 exhibiting companies. Attendees represented all 50 states with more than 2,000 international attendees from 73 countries.

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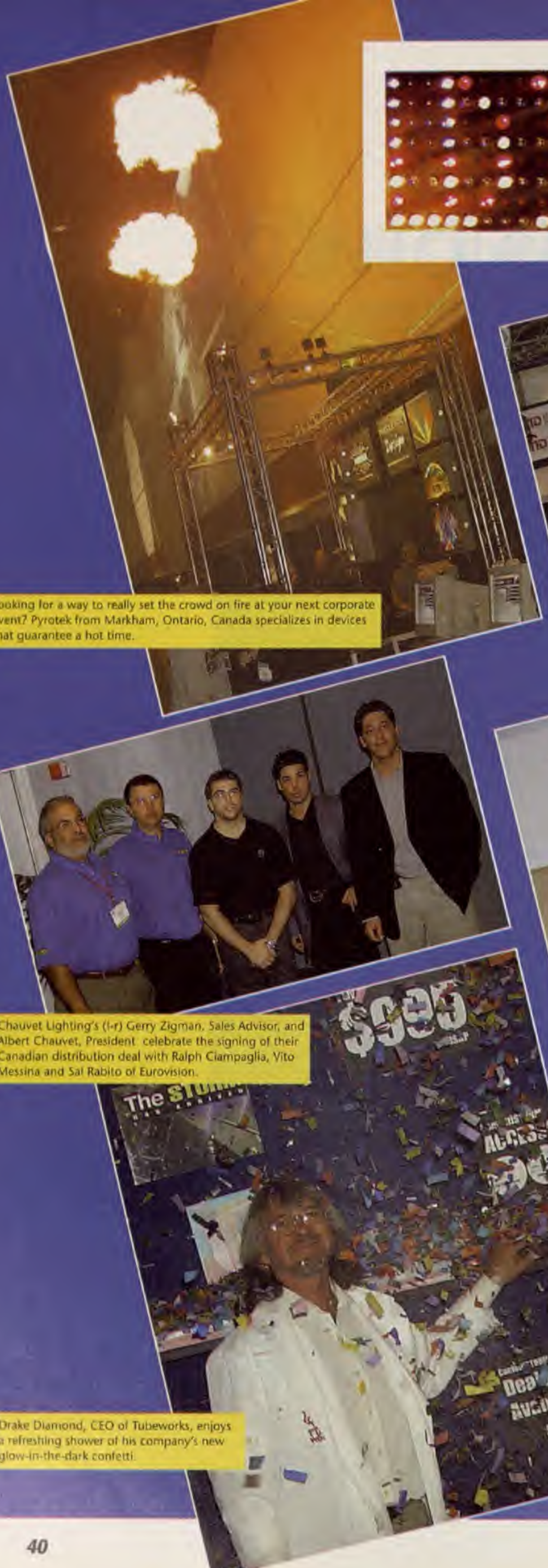

Looking for a way to really set the crowd on fire at your next corporate event? Pyrotek from Markham, Ontario, Canada specializes in devices that guarantee a hot time.

He's back! Barry Seiden (left) joins the Gem team headed by George Dertinger Jr. (r).

Chauvet Lighting's (l-r) Gerry Zigman, Sales Advisor, and Albert Chauvet, President celebrate the signing of their Canadian distribution deal with Ralph Ciampaglia, Vito Messina and Sal Rabito of Eurovision.

John Terry displays the new $6,000 vinyl recorder from Vestax.

Drake Diamond, CEO of Tubeworks, enjoys a refreshing shower of his company's new glow-in-the-dark confetti.

ERG dealer Joseph Novosel Jr. (l) joins Tara Carmen and Richard Gastmeier of Entertainment Resources Group.

Introducing a new source for innovative giveaways and novelties: Susan Timpe and Kelly Grant of Can You Imagine.

Victor Alicea of Promo Only models the latest in DJ eye wear.

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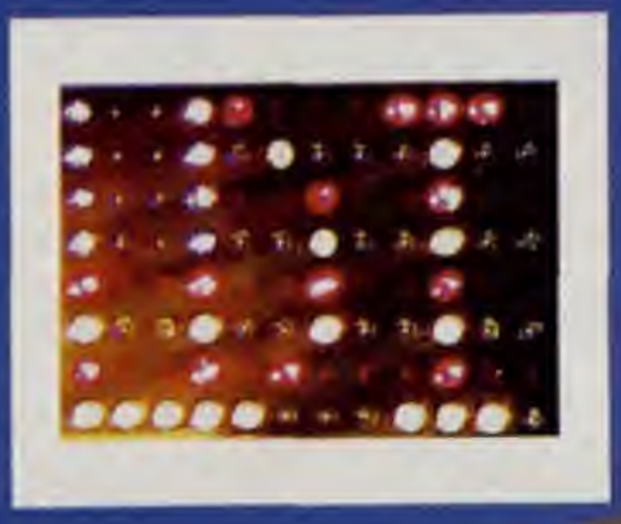
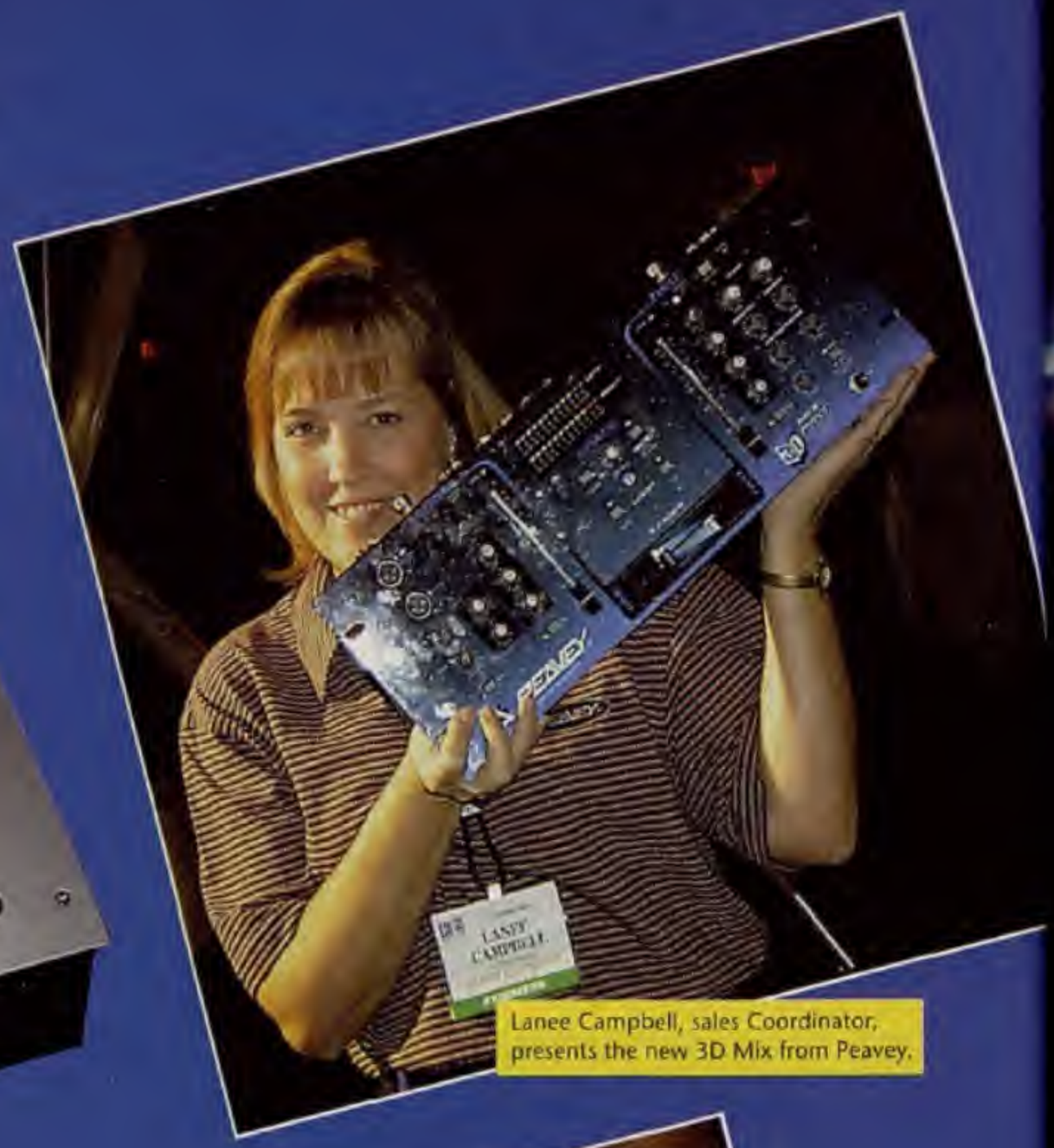


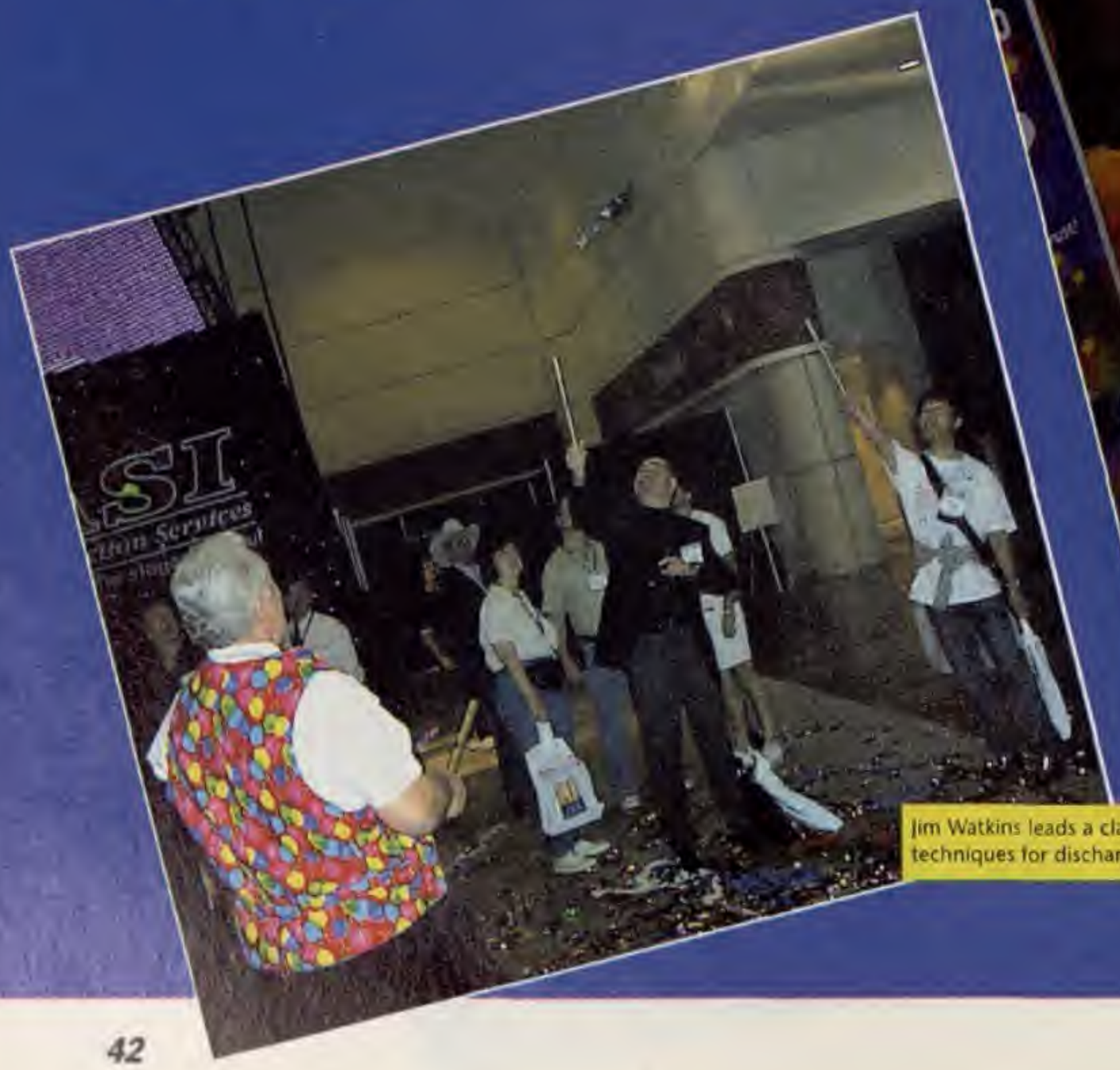
Numark's CD Mix, the table top CD player/ mixer combo takes on a sterling new look for the new millennium.



Lanee Campbell, sales Coordinator, presents the new 3D Mix from Peavey.

LDI•2000
October 20-22
Las Vegas

At American Audio, an off-duty robot was given the job of presenting the new V1500 amplifier.



Jim Watkins leads a class in the proper techniques for discharging Flutter Fetti.

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FIREWORKS & MORE

Northeast Ohio celebrates the Fourth of July with a bang. A listing of community events.
Metro, 3-B

TWINS TOP TRIBE

The Tribe's defense falls apart in first; Indians lose 5-3.
Sports, 1-D

CAVS PICK GUARDS

The Cavs select guards Andre Miller of Utah and Trajan Langdon of Duke in the first round of the NBA draft.
Sports, 1-D

THE PLAIN DEALER

OHIO'S LARGEST NEWSPAPER 35¢ NEWSSTANDS & MACHINES SPORTS FINAL CLEVELAND, THURSDAY, JULY 1, 1999

For DJs, work is a party

Convention shows latest equipment, dance steps

By CLINT O'CONNOR
PLAIN DEALER REPORTER

"Good evening, everyone. It's time to light up the dance floor (*punches up CD player, switches on light streams*). Let's hear it for (*Mr. and Mrs. Bob Schner/Art and Dottie's anniversary/Michael's bar mitzvah*). I need to see everyone on the dance floor. I mean everyone (*activates fog machine*). C'mon, break loose from those tables. We need your help (*grabs hand-held mike and moves to floor*). Everybody now. Let's really shake it up for the (*bride and groom/special couple/bar mitzvah boy*)."

Party disc jockeys lead a manic weekend existence. They schlep their equipment to halls, homes and country clubs, try to hold the interest of 6- and 60-year-olds, and above all, keep the party moving. Chances are you've been annoyed by one. One may have even encouraged you to shake long-forgotten body parts in a cardiac-awakening group dance-along.

"It's rewarding," said DJ Lisa Capitanelli of Los Angeles. "I make people happy. And that's what it's all about."

She and about 1,000 other party DJs wrapped up the Mobile Beat DJ Show and Conference yesterday at the Cleveland Convention Center. The three-day gathering included seminars ("Tempo Marketing for K... CDs, so...

Like... "Thi... pla... It...

The reviewers loved it

Encore! Encore!

The Mobile Beat Summer DJ Show

returns to Cleveland

June 26-28, 2000

more information coming soon

DJ convention show... latest equipment, dance steps

CONVENTION

Because they sometimes do four or five parties in a weekend, DJs are always seeking new gimmicks, party favors or dance steps. Capitanelli was selling instructional videos for two dances she created: "Do the Dance," and "Joy."

Out with the old

"The macarena is so worn and torn," she said, "people don't even want you to say the word." In midriff shirt, short-shorts and mobile-mike headset, she led eight of the rhythmically challenged through "Do the Dance."

"Step-touch, step-touch, step and clap," she commanded. "Say 'hey-ho.' Say 'hey-ho.' Shake it to the left and clap. Shake it to the right and clap. And wiggle, wiggle, wiggle, wiggle."

Nearby, the pulsating thumps and whumps of giant speakers vied for attention with fog machines, mirror balls and lighting equipment with name... Roto Gobo, Queen Bea... Dancing Flower. You c... buy a Chauvet snow... foam machine or bubble... which comes with its... mium bubble liquid.

When asked what m... bubble liquid special, ... rep Barry Abrams ex... "Ours is specially for... with alcohol so it will dr... This makes it less slick tha... average bubble concoctio... people won't slip on the... floor."

Apparently this is a ge... concern, as another booth ... selling DJ insurance.

'Mega' and 'mix'

At the CD booth, it was clear that musical superiority comes from familiarity with two words: mega and mix. There was the "Funkymix," the "Ultimix," and "X-MIX," "Sergio's Latin X-Press Megamix," "Jive Bunny and the Megamixers," and "Lost Megamixes & Medleys."

Mobile Beat is a semi... magazine for party DJs. This w... its fifth national conference and first in Cleveland; the previous four were in Las Vegas. Mobile Beat's publishing director, Mike ... more doing it part ti...

Capitanelli, 36, has bee... it full time for 10 years. She isn't ... party.

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Lightweights... Not!

Electro-Voice's Sx100+ is a tight, light and punchy sub that can stand up in any arena.

It's a real problem. Do you sacrifice body shaking bass in order to keep your mobile system lean and manageable, or do you damn the torpedoes and load those backbreaking subs? Fortunately, it's a problem your friends at the big speaker factories are working on. We've seen real innovation in the last few years from companies such as JBL, DAS, Bag End, Wright Brothers, Mackie, and others, including the subject of this review, Electro-Voice.

Yes, it's true. The same company that brought us those monster "Voice of the Theatre" systems some years back is now packing great sound into much smaller, lighter containers made of high-impact polypropylene structural foam.

The Sx100+ is a 200-watt, two-way system with a 12" woofer and pure titanium driver. I have a real fondness for titanium drivers. They provide the neat edge you need to cut through the din. If you have ever been at a party where the DJ is using "bassy" speakers and a muddy microphone, you know how impossible it is to understand a word that is being said. If the crowd can't understand what you're saying they simply won't respond, and things can get out of your control.

On the other hand, speakers with a crisp high end and an equally clear sounding mic help keep the show in your control. Speakers with a good compression driver are a real plus. To further enhance intelligibility, Sx100+ uses a 65° x 65° constant directivity horn that is a molded part of the cabinet.

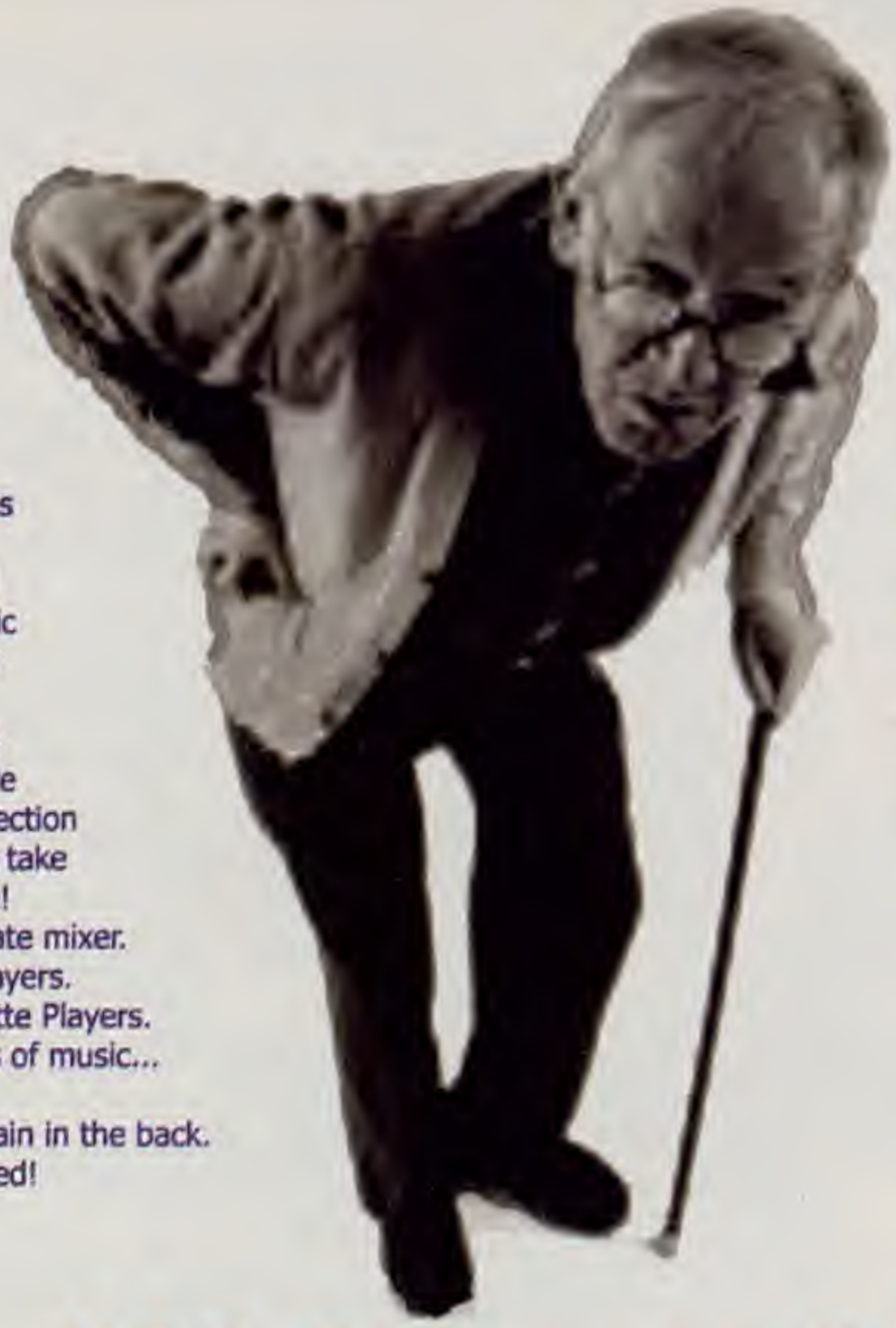
HOW DO THEY SOUND?

For use in this test, an AKG WMS 300 wireless UHF 16-channel headset microphone was selected—it turned out to be a great choice. Not only is it one of the most comfortable headsets *Mobile Beat* has ever tested, it provides full sound with a smooth accent on the high end.

With the top end taken care of, E-V's designers went to work on the big challenge: How to get big bass out of a little box that weighs just 32 pounds. Their solution was to use a 12" woofer and Computer Aided Design to maximize bass output. For most small- to medium-sized jobs, such as typical weddings or family events, you should find that the Sx100+ speakers do a nice job right out of the box.

For jobs that demand more bass, the SX100+ can be teamed with the E-V Xp200A system controller. This single-space, rack-mountable "black box" provides a low-frequency profile control to adjust the degree of bass enhancement up to a maximum of 12dB. If you still need more thump, choose either the Sb121 non-powered or Sb121a powered bass modules. The Sb121a includes a built-in 300-watt power amplifier.

For this review, we teamed the Sx100+ with a Mackie M1400I amplifier. Based on amp recommendations from E-V's engineers, the proper size amp to use with this speaker system (for typical use) should provide 1.0 to 1.4 times the long-term average power rating of the speaker; in this case, 200 - 280 watts. With a power rating of 300 watts at 8 ohms, the Mackie M1400I amp proved to be an excellent choice. The overall sound is full, with a surprising amount of bass. Using no



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They obtain a full range of musical reproduction, while providing excellent vocal reinforcement for announcement or karaoke singers.

equalizer, the high end proved to be just as we hoped: clear and intelligible, but not snappy.

In the final analysis, the E-V Sx100+ proved to be an efficient sub for mobile entertainment work. It obtains a full range of musical reproduction, while providing excellent vocal reinforcement for announcement or karaoke singers. The crowning touch is its compactness and portability. Combine the Sx100+ with the other products in our test rig and you've got a real workhouse of a DJ system for small-to-medium halls, with plenty of power and options to spare.

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Manufacturer: Electro-Voice
600 Cecil Street
Buchanan, MI 49107
(616) 695-6831
Model: Sx100+
Features: 200W, 12" two-way system
Frequency response: 80-25k
Power handling: 200W/800W
Sensitivity (1M/1W): 99.5 dB
SPL at full peak: 121dB
Input connections: 2 paralleled 1/4" phone jacks
Dimensions (H x W x D) 13.1" x 16.9" x 12.3"
Net Weight: 32 lbs
MSRP: $518

TEST SYSTEM

Gemini CD240 Dual CD Player
20 seconds anti-shock buffer MSRP-$900
Mackie M1400I Amplifier
rated at 300W RMS @ 8Ω, 500W RMS at 4Ω
MSRP $699
MTX X5 Mixer
5-channels with 4 phone, 8 line and 2 mic inputs
MSRP $700
AKG WMS 300 Mic
UHF 16-channel wireless headset microphone system
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Approximate best street price: $2,500

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HIGH END MIXERS

BY DAN WALSH

HIGH END MIXERS

If you've been in the mobile biz for more than just a couple of years, you're well aware of how the quality and selection of DJ mixers has improved. Every issue of this publication offers more proof of your growing freedom of choice. If you are shopping and comparing to purchase a new mixer, you have to consider just what you need and want a mixer to do for you. To aid you in your decision making, here's an overview of high-end mixers from the industry's leading manufacturers.

AMERICAN DJ XDM-3633

TOP GUNS

This is not a review of all mixers. It is a comparison of the features offered by the latest crop of top-level DJ mixers, which include the following models: American DJ XDM-3633, Gemini UMX-9, MTX X-5, NEXT! VRM-10, Numark DM1835x, Pioneer DJM 600, Rane MM 8z, and Vestax PMC-46MKII.

The Gemini (no photo available) and NEXT! units are brand new mixers, due for release early in 2000 (and are subject to changes in price and design), while the others have already seen action. Numark will unveil its newest high-end model at the NAMM trade show in February 2000. Designated the PRO CM1000, this unit is the latest in Numark's PPD line. Full information was not available as of press time, but we do know that this mixer will be available in both full rotary and line fader versions. For a full review of the Pioneer DJM 600, which was introduced in August 1999, check out Henry Collins' Scoop on page 60.

WHO CARES WHAT IT COSTS?

What we're doing here is disregarding the most bothersome element in your purchasing decisions: price. In a practical sense, it's good to set your mind free from your wallet and come up with

your dream set of features. Thinking about everything you might possibly want is the place to start. Later, price may lead you to a less feature-packed model, but for the moment, try not to limit yourself.

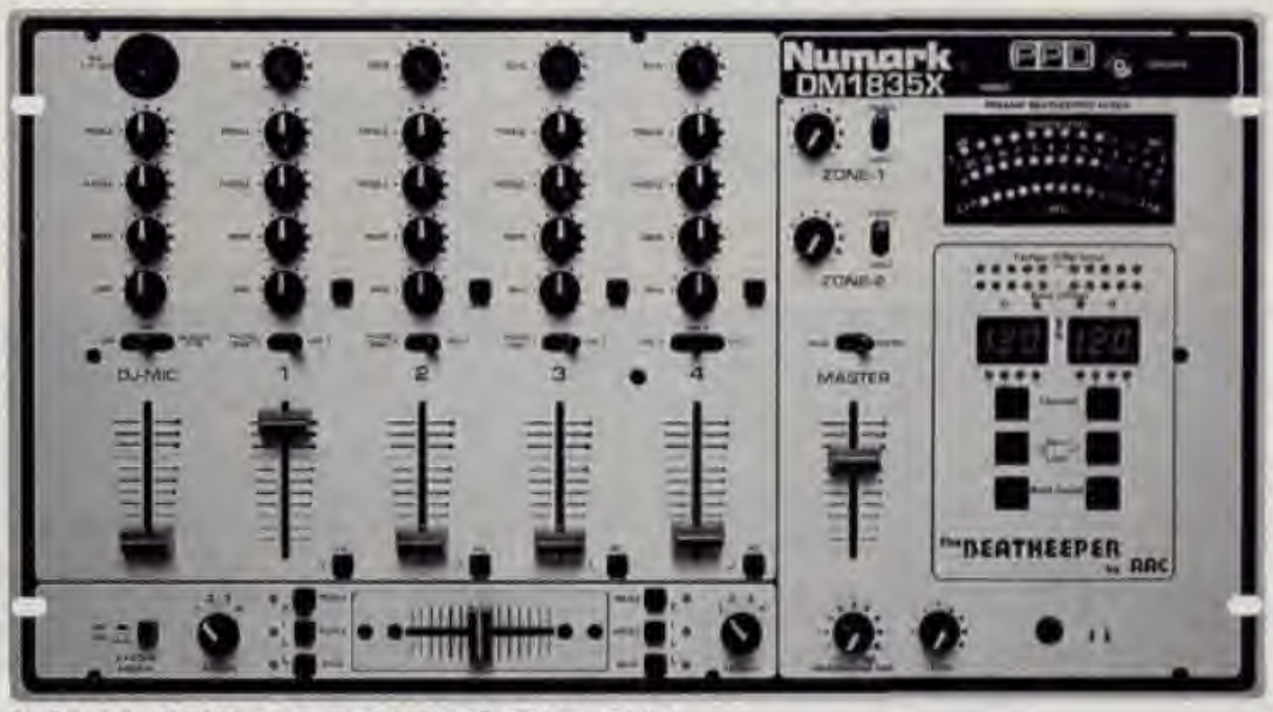
"What makes a mixer 'high-end'?" For starters, cleaner sound, more channels, better specs, greater control over EQ, and an enhanced ability to customize the mixer to your liking. What really differentiates the mixers profiled here are the design elements the makers opted to pump up. When price is the major consideration, designers have to choose which features to leave out or minimize. When released from this bondage, they can really get cooking. For the sake of all you dreamers, or if money is not your major deciding factor, welcome to the buffet!

Numark's Beatkeeper is a full function visual beat tracker, with tempo difference and beat offset graphs and a tap beat assist button.

STYLIN'

A first glance reveals a variety of visual styles. Colors range from the classic dark finishes of the Rane MM 8z and American DJ XDM-3633, through the NEXT! VRM-10 and MTX X-5 in silver, to the brilliant gold tones of the Numark DM1835x and Vestax PMC-46MKII. Main channel levels on all the models are set with linear faders except on the PMC-46MKII, which features large rotary controls. The Vestax unit also differs from the others with its retro-style VU master level meter rather than LED. Going a different route to obtain that vintage feel, the VRM-10 includes a blue liquid mercury LED instead of the usual green and red.

Input connections featured on each mixer allow you different ways of linking up with your audio sources. Phono inputs vary only between three and four among all the models, while there's a slightly greater variety of line level configurations. The majority of these are straightforward, giving you choices between five and nine stereo pairs. An interesting alternative is found on the Rane MM 8z and Gemini UMX-9 where phono inputs also double as line/CD inputs at the flick of a switch.



NUMARK DM1835X

Getting the signal to your amp involves choosing between both balanced XLR (1/4" TRS on the MM 8z) and unbalanced (1/4" or RCA) outputs offered on these mixers. Most also add

One thing that becomes immediately clear when comparing these top end mixers is the many similarities. Most of the models are 19" rackmountable, have controls arranged in a standard fashion, and have four input channels. It's when you get out your magnifying glass and take a closer look at each mixer that you see the important differences. Here we will look at some individual features, especially noting the unique elements of each mixer.

HIGH END MIXERS

Rane's mixer lets you chose between a front or rear panel XLR.

RANE MM 8Z

extra outputs for recording, booth monitoring, or more complex mixing tasks.

The all-important crossfader is handled in a number of ways. All are replaceable, assignable and of high-quality. The DM1835x uses an ALPS model and the XDM-3633 features the Feather Fader™ FF-2. NEXT!, Gemini, Rane, and Vestax make use of voltage controlled amplifiers in their crossfaders. This technology removes the electrical audio signal from a direct path through the crossfader, thereby reducing noise and increasing the crossfader's life span. This also allows you to replace the crossfader without interrupting the audio signal during a performance ("hot-swapping").

If more control over your sound is what you're after, then the mixers under the magnifier here have what you want. Start with EQs available for each channel. Most have low, mid, and high frequency rotary controls. The VRM-10 offers three parametric bands. You'll also find low and high knobs for two of the XDM-3633's zones.

Signal routing options abound on these upper level units. All allow assignment of channels to either side of the mix. The MM

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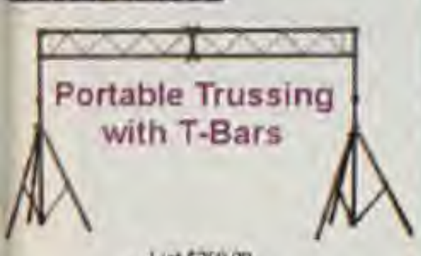

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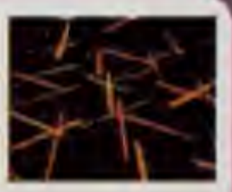

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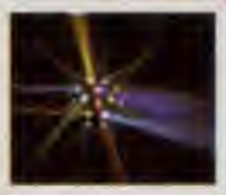

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HIGH END MIXERS

NEXT! VRM-10

VESTAX PMC-46MKII

The VRM-10 from NEXT! includes a valve preamp to give it an especially warm sound, as well as a vintage look, with ventilation holes on the faceplate revealing the tubes glowing within. It also includes DSP effects.

8z can do this pre or post crossfader. The XDM-3633 lets you assign one of its zones to any channel as well. Numark's mixer adds panning control to further aid placement of each audio source in the stereo field.

To monitor and cue your mix, a number of features are standard on these models that you might not find on more economical units. They all give you PFL (pre-fade level) switches to help set levels, as well as split or stereo cueing. The American DJ and Gemini models feature LED meters for PFL on each channel, while the Vestax unit has an additional meter beneath its VU masters. NEXT! includes an additional headphone output on their new model.

MIXERS	Am DJ XDM-3633	Gemini UMX-9	MTX X-5	NEXT! VRM-10	Numark DM1835x	Pioneer DJM 600	Rane MM 8z	Vestax PMC-46MKII
PRICE	$599	*TBA	$700	$1500*	$980	$1,399	$999	$1,559
CHANNELS	4	3	4	4	4	4	4	4
INPUTS (ph/l/m/aux)	3/6/3/3	3**/3/2/1	4/8/2/	3/9/1/1	3/5/2	3/8/2	4**/8/2/1	4/8/2
OUTPUTS	bal/unbal	bal/unbal zone, rec	bal/unbal zone, rec	bal booth	bal/unbal zone	bal/unbal booth, rec	bal (TRS) rec, aux	bal/unbal sub master
PROG EQ	L-M-H/ch	L-M-H/ch	L-M-H/ch	L-M-H/ch	L-M-H/ch	L-M-H/ch	L-M-H/ch	L-H/ch
CUT/BOOST	-30dB +20dB		-24dB +12dB		L: ±15dB M:±10dB H:±15dB	-26dB +12dB	L: ±15dB H: ±15dB	-24dB
EFFECTS LOOP	each ch. mics			aux	each ch.		prog/mic aux send/ret	aux send/ret
CROSSFADER	Feather/FF-2 Fader™	Pro-Glide VCA	soft-side	VCA	ALPS high-profile	fader start play	Active/VCA Crossfader™	VCA
CONTOUR CURVE CONTROL		yes		yes		yes	yes	yes
MIC	2 Neutrik combo 1/4"/XLR	XLR 1/4"	2 Neutrik combo 1/4"/XLR	XLR	Neutrik combo/1/4" 1/4"/XLR	XLR 1/4"	XLR 1/4"	XLR 1/4"
MIC EQ	L-M-H x2				L-M-H	L-M-H	L-H	L-H
TALKOVER	yes	yes	yes		yes	yes		
SPECIAL FEATURES	lighting control output BNC	hamster switch	BNC	valve preamp DSP effects analog filter	Beatkeeper™ BPM tracker	sampler effector BPM counter		large, rotary level controls VU meters

**phono/line switchable * projected price, subject to change

MTX X-5

You'll find Neutrik combo 1/4"/ XLR connectors on a number of models... The X-5 has one on front and one on back.

On these mixers, the microphone inputs are given more attention than on less expensive models. You'll find Neutrik combo 1/4"/XLR connectors on a number of models. The DM1835x provides one on the front panel, while the XDM-3633 offers two. The X-5 has one on front and one on back. The other mixers offer separate XLR and 1/4" mic jacks. Rane's mixer lets you chose between a front or rear panel XLR. The Pioneer, Numark, and American DJ units all have low, mid, and high EQ controls for their main microphones. Vestax adds a pan control for the main mic. Adjustable automatic talkover (reduction of program levels when the microphone is used) is also included on most of the mixers featured.

HIGH END MIXERS

In the end, you have to admit that even though an economy car may be reliable and will get you to your destination, only a luxury or sports model will get you there in style. And so it is with DJ mixers as well.

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PIONEER DJM 600

Beside the full compliment of features already mentioned, you'll find some useful and fun additional features on a number of models. A few add utilities like BNC light jacks or visual BPM counters. Numark's Beatkeeper is a full function visual beat tracker, with tempo difference and beat offset graphs and a tap beat assist button. The VRM-10 from NEXT! includes a valve preamp to give it an especially warm sound, as well as a vintage look, with ventilation holes on the faceplate revealing the tubes glowing within. It also includes DSP effects. More on the sampling, onboard effects, and "fader start play" functions of the Pioneer DJM-600 can be found in its separate review.

In the end, you have to admit that even though an economy car may be reliable and will get you to your destination, only a luxury or sports model will get you there in style. And so it is with DJ mixers as well.

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The Ultimate Mixing Workstation

A high-end step up from the DJM-500, the Pioneer DJM-600 is one of the most creative and versatile mixing workstations on the planet.

BY HENRY COLLINS

Right when I decided to live out my days with a Pioneer DJM-500, they introduce the DJM-600, which offers a number of advanced fader and effects features, plus programmable sampling capability. Priced at $1,399, the DJM-600 is a $200 jump up from the DJM-500. Is it worth the 200-buck difference? Perhaps not, if you're not big on sampling. On the other hand, the built-in 8-second sampler is just one example of the mixer's outstanding features.

FADE IT

With the DJM-600's fader curve selection switch, you can pick one of three fade characteristics that best meets your mixing style. One setting offers no drop in program signal at the fader's center position, making it ideal for crash mixes. Another selection provides a gradual drop in program signal at the center position for slower fade-in/fade-out transitions. The final fader curve features a steeper decay in signal at the center position. DJs who overlay program material to perform beat mixes and beat juggling will gravitate to this fader setting.

Like the DJM-500, the DJM-600's crossfader is assignable throughout all four channels. Switchable remote-start triggering is also available via the crossfader and channel faders 1 and 2. You can expect the same buttery-smooth fader action on the DJM-600 as that of the DJM-500 and DJM-300 mixers.

KILL IT

The DJM-600 offers the expanded control of three-band channel EQ with –26 dB of cut and +12 dB of boost. The added 6 dB of attenuation enables you to effectively "kill" bass, midrange or treble to create a wide variety of frequency-mix effects. For added frequency mixing and effects control, the DJM-600 features a tunable filter as part of it beat effects arsenal. The filtering effect is applied in conjunction with the Effect Beat Selector setting, enabling you to unleash a host of beat specific effects. I used the filter effect along with the kill controls and produced some wild audio effects that would leave techno and hip-hop DJs scratching their heads in disbelief.

BEAT IT

One of the DJM-500's most celebrated features is its highly-accurate, dual-channel beat counter. For even greater accuracy, the DJM-600's beat counter incorporates a beat-measurement, range-selector switch. The switch offers pushbutton selection of two BPM ranges: 70 - 139 and 91-180.

If your program material contains complex rhythm and bass lines that make it difficult to achieve an accurate BPM count automatically, you can use the tap button feature to tap out the BPM count. With a precise BPM count established, you can now take full advantage of the DJM-600's seven digital beat effects.

TRANSFORM IT

The DJM-600 offers the same beat effects featured on the DJM-500 plus two new exciting additions that will have heads turning. In addition to the previously-mentioned filter feature, the DJM-600 also offers a transformer effect. So instead of flipping toggle switches or fingering pushbuttons to create transformer effects, with the DJM-600 you simply set time parameter control and push the start button to launch the effect. You can also adjust the time parameter control while transform-

ing, to produce some amazing audio effects.

The DJM-600's full complement of digital effects, in addition to filter and transformer, include delay, echo, auto-pan, reverb, flanger and pitch. Each effect delivers studio-quality audio suitable for serious recording and other professional sound applications.

SAMPLE IT

Not since the Akai Remix 16 has there been a DJ sampling mixer that has raised both of my eyebrows... until now. While the DJM-600 doesn't offer the profusion of sampling features offered on the Remix 16, the Remix 16 doesn't come close to offering the mixing features and capabilities found on the DJM-600.

For fast, fumble-free operation, Pioneer incorporated the sampling functions into the beat effects selector. The sampler's maximum record time is 8 seconds, which is ample to record hook lines, phrases and loops. The exit point of sampled material can be edited in real time with hair-splitting precision to create seamless loops. The sampler's playback quality is virtually identical to the original source.

Another innovative sampler feature found on the DJM-600 is threshold sensing. If an audio signal is not present when you attempt recording, a "stby" alert appears and the sampler goes into standby mode. This idiot-proof feature prevents you from accidentally recording dead air.

In addition to the single and loop playback modes found on most DJ samplers, the DJM-600 also offers a "stretch" function. This innovative feature compresses or expands the playback time of a sample to match the BPM count of your program material. You can also manually adjust sample playback speed using the rotary time parameter control to create spectacular beat-synchronized mixes.

GOTTA HAVE IT

For less than the price of the DJM-500 and the SP-202 Dr. Sample, you can own the DJM-600 without the hassle of carrying and operating the two units. This is one of the finest DJ mixer products to hit the dancefloor in a long time. I have only two small criticisms about the mixer. One is that the orange silk-screened lettering for the sampler functions is hard to read against the gray faceplate (try white lettering). The other is that the sampled material is lost when the mixer is powered down. However, the cost of adding nonvolatile memory to fix this would send the price of the mixer through the roof — I guess you can't have your cake and eat it, too. Also, one addition I would love to see on this mixer is a pushbutton EQ defeat switch on each channel. This would provide more expanded use of the mixer's EQ controls for kill effects.

If you're looking to take the next leap forward in DJ mixer technology, check out Pioneer's DJM-600. This technology- and feature-rich mixer is, in my personal opinion, the ultimate mixing workstation for any DJ looking to make serious music.

Henry Collins is a freelance writer specializing in technical electronic reviews.

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For more about the new DJM-600, CMX-5000 or the rest of the Pioneer Pro DJ Line, call 800-782-7210, or catch us on the web at www.PioneerProDJ.com.

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FOR MORE INFO, CALL 800-782-7210, OR CATCH US ON THE WEB AT www.PioneerProDJ.com

SPECIAL FEATURE

Insuring Your Business

HOW NOT TO LOSE 250K (OR MORE) AS A MOBILE DJ.

BY DAN MCKAY

Over the last few years, the Mobile DJ business has been transcending its hobbyist moniker and becoming recognized as a legitimate profession. In fact, last August, the U.S. Department of Labor's Occupational Information Network announced their intention to title the profession with its own official occupational code. With that recognition comes the expectation by clients that DJs will conduct their business like any other service profession. That includes carrying insurance.

Insurance policy premiums had been cost-prohibitive for many DJ companies, especially single operators who operate from a residence. The advent of DJ organizations has made liability insurance more affordable by combining the buying power of individual DJs to negotiate a group rate. But just as the services of each DJ company differ, so do the types of coverage and policy restrictions offered by the different DJ associations.

LIABILITY INSURANCE

The dance floor is packed. You are into your second overtime hour. You'd like to think it's because of your killer mixes, but the open bar that's fueling the crowd has to get equal billing. Suddenly, before you can say "contributory negligence," a drink is spilled, and a guest slips and falls while getting "jiggy" on the hardwood dancefloor. In that same instant, you become at risk to lose everything you own.

According to the Insurance Information Institute, the American civil liability system costs twice as much as that of other industrialized nations. In 1995, it totaled $161 billion, or 2.3 percent of the nation's gross domestic product. Although only one third of claims become lawsuits and just 2 percent of liability claims are settled by court, lawsuit verdicts have a disproportionate impact on liability costs because they influence the damage amount sought by plaintiffs and the size of out-of-court settlements.

Here are five commonsense tips when shopping for liability coverage:

1. You could pay more if you start dancing after the song begins.
Some DJ organizations structure their master policy so that the annual premium cannot be pro-rated. For instance, although you might join in February, if the association's group coverage period is December 1 through November 30, you still pay the full 12-month premium to get in on that year's policy.

2. All liability insurance is not created equal.
A DJ can be held liable for a variety of actions or omissions. Be sure to compare coverage and limits for each category. These can include personal injury, advertising injury, fire damage liability, and medical expense. Determine if the liability limits are per year, for the term of the policy, or per event. And so you can make an accurate comparison, add any broker or policy fees to the premium cost.

3. Can you make room for the venue under your security blanket?
A growing number of catering halls and hotels are not only making DJs carry liability insurance to perform at their venue, but require a certificate from the DJ's insurance company listing the venue as a "named insured." This term refers to any other party named on the declaration page of your policy who may be covered. By adding them as a "named insured," your insurance company is additionally indemnifying the venue against actions or damages you are found to have caused. Not all policies allow you to do this, and some charge an extra fee.

4. Insurance is the side dish, but is the entrée a good value?
DJ associations can only offer insurance to their members. Before you can enroll for their coverage, you must first pay that organization's membership dues. Other benefits offered by DJ associations can range from discounts on equipment and preferred credit card processing rates to job leads, sales and marketing materials and the right to use the association's logo in your advertising. Although opinions vary on the usefulness and value of each association's member benefits, one thing is certain: To purchase their insurance you will have to add their annual membership fee of $100-$200 to the total cost. If you have more than one rig, there could also be a fee for each additional system you want covered.

5. Will the insurance company play hide and seek when you file a claim?
Regardless of which DJ association or broker sells you a policy, the real strength of insurance coverage is its underwriter. The underwriter is the company that actually issues the policy and pays in case of loss. How can you check the strength of your underwriter? For over 100 years, the A.M. Best Company (www.ambest.com) has independently issued ratings which indicate an underwriter's past performance, as

well as how that company may be expected to perform in the future. Best says the financial strength of any insurer rated less than B+ "is vulnerable to adverse changes in underwriting and economic conditions."

PROPERTY INSURANCE

Once you're protected for any damages you might cause or be accused of causing, it's time to cover your own butt with property insurance. This is an additional policy offered by DJ associations, requiring a separate premium.

The typical DJ brings many thousands of dollars in sound and lighting equipment to a show. Additionally, many thousands of dollars in CDs are also at risk. Because of their small size and high cost, one stolen case of CDs alone can be worth over a thousand dollars — not to mention the discs that may be out of print and irreplaceable at any price.

Most property insurance offered to DJs requires the completion of a "schedule." This amendment to the insurance policy lists the items covered. They are specified by make, model number, serial number and purchase price. It's pretty easy to make a list of your equipment, but when it comes to music, it can be a major undertaking to schedule each disc.

Here are five caveats on how to buy property insurance:

1. Are you expected to be your own policeman?

Insurance companies who boast big profits don't achieve that status by paying theft claims easily. Many have specific guidelines requiring the policyholder to prove they have exercised "due diligence" in protecting their goods. For instance, some insurance companies will not cover thefts from your parked car unless you have an alarm system installed. Others make you prove your vehicle was locked and there are signs of forcible entry. Of course, the time to find out these exclusions is not after a loss. Learn what the policy provisions are first.

2. Where is your safe zone?

All property insurance coverage has specific descriptions where you are and are not covered against loss. Are you covered while parked outside a venue? After you move equipment into a hall and take a bathroom break? If you are in transit between gigs? A good sign is if the policy offers "inland marine" coverage. Unlike what the name implies, it has nothing to do with boats. This form of insurance is designed to cover articles in transit.

3. Replacement cost coverage is worth it.

If your three-year-old amp gets ripped off, some insurance companies may want to reimburse you based on its depreciated cost. Such a settlement may not even get you in the door at Radio Shack. Look for policies that offer replacement cost coverage. Even if it's a higher premium, it will insure that you can replace that old amp (or buy a better one) at today's prices. Also compare each policy's deductible. This is the amount you will have to absorb in case of a loss.

4. Are there different coverage rates for different

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ENH	$9.85

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Par 36 Four head spinner with bulbs & gels

ZAPSTROBE-1501
750 Watt Strobe
$126

12" Mirror Ball $26.25
700 Watt Fogger $68
16' Multi - Color Ropelights $13.88
Bubble Machine $67.50
Laser Pointer $7.25
Truss System $146.50
48" Black Bulb $13.95

items?
Particularly due to CD theft, some insurance policies offered to DJs have specific limitations and exclusions. For instance, one policy offers coverage for your equipment at $10 per $1,000 of value, but the rate for covering your CDs is $25 per $1,000 of value. Also look out for coverage limitations. A policy might assign the maximum value of any one CD at $15. So even if your $40 out-of-print remix compilation gets lifted, the most you can collect is $15. Also ask if there are exclusions or limitations for equipment bought after the policy goes into effect. Some policies do not offer the same protection for equipment added once your coverage starts.

5. You can't get one without the other—or can you?
Just like Frank Sinatra's assessment of love and marriage, it may not be possible to get property coverage without buying a liability policy through the same underwriter. Other insurance companies have a minimum property coverage premium, regardless of how much property you actually own.

The latest FBI statistics indicate that financial losses associated with stolen property total more than $15.4 billion at a rate of 4,049 offenses per 100,000 population. In light of those odds, insurance seems a small price to pay to protect your business. As for me, I'll take the peace of mind and limit my numbers playing to picking the Lotto jackpot!

A regular contributor on DJ business for Mobile Beat, Dan McKay is beginning his 22nd year as a Mobile DJ. He will be launching the Web site DJtalk.com in the spring. Send story ideas to danmckay@partyhits.com.

DJ Associations Offering Liability & Property Insurance

Because policy terms are always changing, I chose not to list each association's presently offered insurance coverage here. You can easily get up-to-date details by phoning the organizations listed below, or visiting their Web site.

American Disc Jockey Association
(301) 705-5150 / www.adja.org
10882 Demarr Road, White Plains, MD 20695

Find Your DJ.Com
(800) 540-3543 / www.findyourdj.com
PMB 104, 297 Route 72 W., Suite C, Manahawkin, NJ 08050

National Association of Mobile Entertainers
(215) 658-1193 / www.djkj.com
Box 144, Willow Grove, PA 19090

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29 WAY$ TO MAXIMIZE BOOKINGS IN 2000

SITTING BY THE PHONE IS NOT ENOUGH, YOU HAVE TO MAKE IT RING.

BY BOB POPYK

Is your calendar as full as you would like it to be? If not, maybe you should think about just what you are or are not doing to fill those empty dates. Are you letting people know how to find you when they need a Mobile DJ? Do you seek your clients out? Do you work on expanding your customer base? If you didn't answer yes to all of the above questions, then it's time to get to work!

Before you reinvent the wheel, however, take a look through this list of 29 ways to maximize your bookings in 2000!

1. CHECK YOUR BUSINESS CARD. Do you have a good supply? Is all the information current? Is it a good-looking billboard for your DJ services and a great looking reflection of you? (See the Biz Card Awards in this issue for inspiration.)

2. UPDATE YOUR PROMO KIT. All the information should be current. Are your references up to date? How about your music list?

3. NETWORK YOUR WAY TO SUCCESS. It's not who you know, it's who can you know? Expand your circle of influence.

4. DON'T BE SO CHEAP! Throw out that cheap-o answering machine and get one that makes you sound as professional as you are.

5. JOIN YOUR LOCAL CHAMBER OF COMMERCE. Offer to trade your services for a membership. That way you can showcase your talents and pick up a ton of corporate clients and private party referrals at the same time.

6. SMILE FOR THE CAMERA! Have a good quality video produced, showing you at your best, or update the one you have. Make sure your name and phone number is on the label and on the video.

7. SEND OUT A MAILER OR NEWSLETTER. Let people know where they can catch your act on a regular basis. Send it to all of your past clients, and all the great leads in your database. (You do have a database don't you?)

8. LOOK GOOD IN PRINT. Do you have decent letterhead and envelopes? Make sure you look as good if not better in print than you actually are.

9. CALL SIX PEOPLE EVERY DAY. Call just to say hello and confirm their information in your database. Ask these people if they might know anyone who could use a Mobile DJ.

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Pi 126 MSRP $795.95 **Up to 400 watts per channel**

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Never quote a price on the phone without first finding out who's calling. Don't start hacking away at your fee if somebody says, "Your price is too high."

10. KEEP IN TOUCH. Drop a postcard to three previous clients every day, asking for a referral.

11. CHECK YOUR YELLOW PAGE AD. Are you in the yellow pages? Are you paying too much? Are you paying too little? Do you look like you're easily accessible and ready for work?

12. READ THE NEWSPAPER EVERY DAY. See who's getting married, what corporate events are coming up, and what functions are going on that can use your services. Make a note of the week's social calendar so you can contact those people for next year's gig.

13. CHECK YOUR CHECKBOOK. To whom are you writing checks month after month? Ask these people whom they might know who needs a DJ. They get your business; why not get theirs?

14. APPLY YOURSELF. Staple your business card to every check with every bill you pay by mail. They will need a staple remover to take your card off the check, and will see your name. Even if they just throw the card away, all visibility is good.

15. WATCH YOUR PRICING. How do your rates compare to your competitions'? Strive to offer a good value, but get what you deserve.

16. CLEAN UP YOUR ACT. Is your equipment up to date? Do you have the best in lights, audio and cases? How about your attire? Could your appearance stand to be updated as well?

17. TWEAK YOUR MATERIAL. Constantly update your tunes. Keep in touch with what's going on in today's music scene. Listen to all types of music, not just what you like personally.

18. BE WELL-READ. Read books on sales strategies and marketing ideas. Getting better gigs doesn't simply mean having a better shtick or better equipment. The DJ business is market driven. Find out what other businesses do to create more customer contact.

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19. READ THE TRADE MAGAZINES. Keep current. Know what's going on around you and in other parts of the world.

20. SPREAD THE WORD. You never know where that next gig is going to come from. Don't limit yourself!

21. GET A NAME AND NUMBER. Never quote a price on the phone without first finding out who's calling. They don't always book you on the phone right away. You might need a name and phone number to call back.

22. BE PREPARED. Have handy a print piece on yourself that fits in a #10 envelope. You can also carry these smaller brochures around with you like business cards. When you're at the supermarket and run into someone who needs your services you can say, "Here's my card.... and here's a brochure, too!"

23. DON'T BE AFRAID TO ASK. Ask every person who books you if you can use him or her as a reference. They might even suggest some leads.

24. KNOW YOUR SELF-WORTH. Don't start hacking away at your fee if somebody says, "Your price is too high." Explain the benefits of using you: your talent, your experience, your past performances. Always start at the top, you can go down in price later.

25. BE CHARITABLE. Do a couple of gigs for charity every year. Remember, you get what you give.

26. GET SOME HELP. Read a couple of books on self-promotion. They're inexpensive, and they're in every major bookstore.

27. IF YOU DON'T ASK, YOU DON'T GET. When somebody calls asking about booking you, never end the call without trying to close a definite date. Never give a price and then let the caller say, "they'll get back to you." Get specifics. Find out what it will take to book the gig.

28. KEEP YOUR CHIN UP! Don't let a bad gig get you down. People can hear it in your voice on the phone or in person. Clients want to book a DJ who is excited and confident about their work.

29. COP AN ATTITUDE. Your attitude will make or break you. People pick up on it and respond accordingly. If you want to be a success, start believing you are one!

Bob Popyk is publisher of Creative Selling®, *a monthly newsletter on sales and marketing strategies, and author of the book Increase* Your Mobile DJ Business by 30% Starting Next Week. *To reach him for comments, request a free sample of his newsletter, or to order his book for $24.95 plus $3.50 s/h, call (800) 724-9700, write to: Bentley-Hall, Inc., 120 Walton St., Suite 201, Syracuse, NY 13202, or visit his Web site at http://www.creativeselling.com.*

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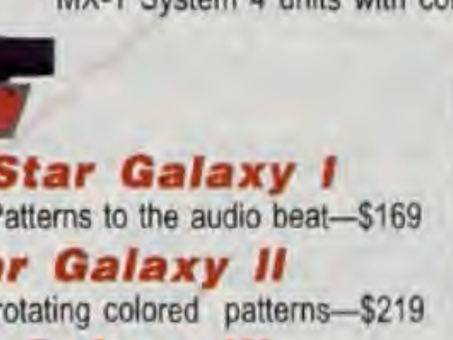

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DJ101

Partners for Profit

IT'S BETTER TO GET HALF THE PIE THAN NO PIECE AT ALL!

BY MIKE FICHER

With clients striving to enhance the value, diversity and excitement of their entertainment experience, Mobile DJs are being called upon, with increasing frequency, to partner with other professionals to create a multi-facetted entertainment showcase.

Admitting to the fact that one person can't do it all, the association of two or more professionals, such as a Mobile DJ and a hypnotist, can produce a harmonious alliance. However, the partnership must be managed judiciously to ensure that the transition from one to the other is seamless, coordination is smooth, and potential competition is minimized.

ADDING VALUE

Frankly, whether two entertainment professionals have ever worked together before or not doesn't matter to the client; they expect a sound partnership.

Experience is two-fold from an entertainment partnership, but only when handled in a professional manner. Here are a few suggestions to help ensure that the client receives the highest benefits from the entertainment partnering association.

Always acknowledge your entertainment partner.

When the entertainer has completed his act, an appropriate transition might be, "Ladies and gentlemen, let's give it up one more time for Chuckles the Clown (pause for applause)." That generous declaration offers you an excellent opportunity to introduce yourself and your next segment. "Great job, Chuckles. Let's keep the good times rolling! Good evening my name is (your name here) and it will be my pleasure to play your favorite dance tunes for the next two hours. If you have a music suggestion, please let me

"This team arrangement works only when everyone checks their egos at the door and realizes that the success of the party is the primary concern," offers Carl Mindling

know. Let's get started with a classic from the Temptations."

That effective transition not only offers the previous entertainer an opportunity to receive additional acknowledgements for their performance, but also promotes a professional first impression for you.

Ensure that your music formats are compatible.

As the performer, check with the DJ or band to guarantee that they can accommodate your format (i.e. CD, cassette, MD, DAT, vinyl), if you intend to employ their equipment. If you plan to provide your own players, pack equipment and various configurations of connectors (RCA, 1/4" jacks, phone plugs).

Keep the event as the focus of your efforts.

"This team arrangement works only when everyone checks their egos at the door and realizes that the success of the party is the primary concern," offers Carl Mindling, owner of Nickelodeon and Bandstand in San Jose, California and a 27-year veteran of the DJ trade. "The key to this cooperative effort is good communication prior to the event."

Consult with other entertainers before the event.

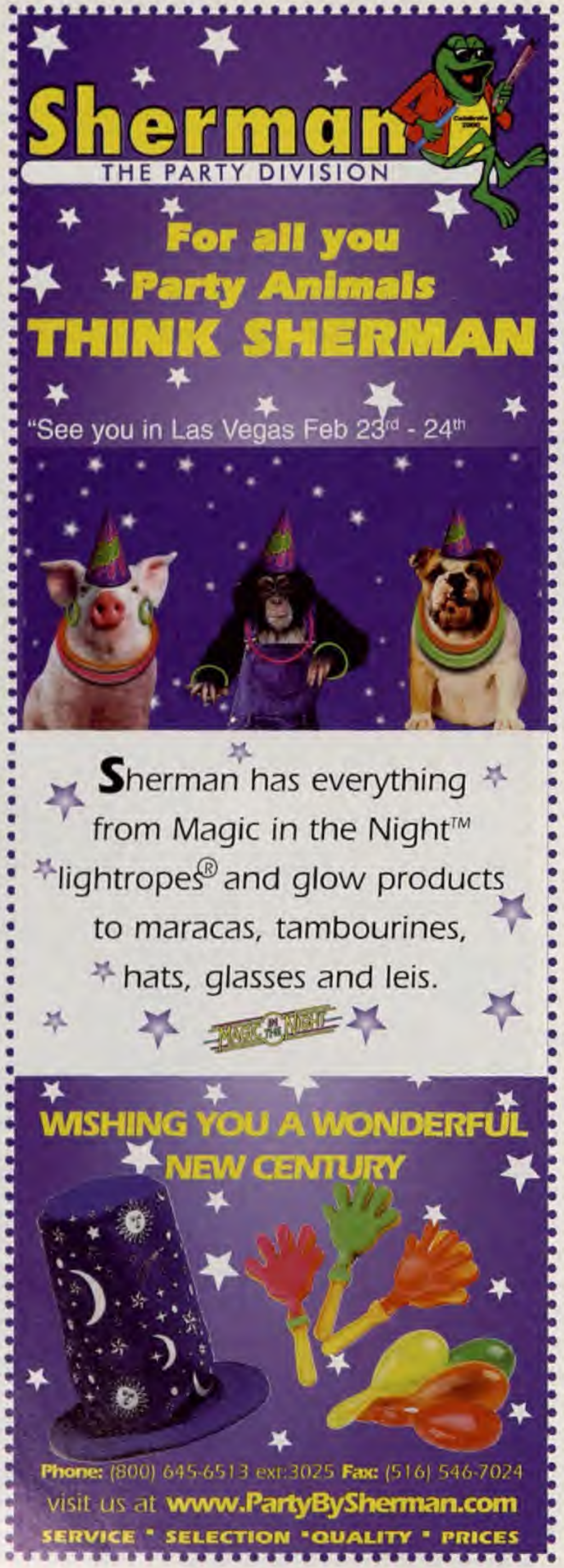
Review the other entertainer's expectations and needs prior to the event.

• *Formats?* Do they use CDs, MDs, cassettes, vinyl or DAT? Will they provide their own music or expect you to provide the sound reinforcement for them as well?

• *Microphones?* Do they need or want a wireless microphone and, if so, a handheld or a headset? Do they need more than one microphone?

• *Timing?* What time are they scheduled to perform? When and how will that fit with the rest of the program? Are they flexible time-wise in the event of unforeseen delays or an early performance?

• *Style?* If you are providing an introduction, ask the performer if he has a standard intro and, if so, his preferred style (i.e. low-key, bombastic, straight). If a standard intro is not provided, ask for the desired name introduction (i.e. Mike Ficher's Dance Express). Correctly pro-



Working with another performer or performers is an exciting and potentially exhilarating experience for you, your client and the guests. Adhering to a few prudent guidelines can insure that the association realizes its promise.

nounce and employ professionalism during the delivery.

• *Selections?* If a band is featured, ask if they have preferred songs or sets. "The DJ should not play any of the same songs the band knows," says Mindling. "You do not want your two sources of entertainment competing or clashing."

Working with another performer or performers is an exciting and potentially exhilarating experience for you, your client and the guests. Adhering to a few prudent guidelines can ensure that the association realizes its promise.

In his 13 years in the entertainment business, Mike Ficher has successfully worked in various capacities with hypnotists, strippers, magicians, dance instructors, et al.

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GET AHEAD OF THE CROWD USING THE BEST IN DIGITAL TECHNOLOGY

Mobile Beat's BIZ CARD AWARDS 2004

WHETHER YOU ARE LOOKING TO UPDATE YOUR BUSINESS CARD, CHECK OUT THE COMPETITION OR JUST WANT TO SEE IF YOUR CARD MADE IT TO THESE PAGES, WE THINK YOU'LL GET A LOT OUT OF THIS YEAR'S BUSINESS CARD AWARDS.

Wow! This year's response to our annual Biz Card Awards was phenomenal. We received so many noteworthy cards that it was tough to narrow the selection down to a number that space allowed.

Our process for selecting the "best" cards was fairly simple. First, we separated the cards into six categories: four-color, two-color, one-color, photo, novelty, and homemade. Then we started evaluating the cards. To decide which cards made the grade, we used the following basic rules of design. A business card should be easily identifiable as to what service you are providing. Equally important is the contact information. This should include the contact name, phone number, etc. This information should be easily found on the card and legible. As we do every year, we rejected cards that were over done, hard-to-read, or featured over-used or poorly illustrated stock art.

And the winners are...

The four-color finalists are Celebration Events, Sounds Fun Entertainment, Travel Tunes, and Twist & Shout. Each of these cards met our criteria. They all caught our eye, were easily identifiable as DJ companies, and had all the pertinent information laid out in such a way that we could find it easily and not need bifocals to read it.

◀ The card of "Spanky" Jim Miller, of Celebration Events, is first among our finalists. We like his use of color, which enhances the layout, rather than distracts from it. He also didn't rely on the color to make the card. His overall layout and company logo would stand up even without any color. Many of the cards we received displayed an obscene use of color and graphics. Some used a specialty medium such as colored plastic (which you can't write on) for the graphic portion. The thought process stopped there. The information was plopped on

top of all that nonsensical display of technology. Miller's card shows his company name, what he does, his name, and how to reach him via telephone, in person or on the Web. This is a good card.

▼ JonnyRock of Sounds Fun Entertainment made it to the finalists mainly for his use of color—we couldn't take our eyes off of it! Many of the cards we received had nice color schemes but lacked other criteria. This card, however, remembered everything, including his association affiliations, which may or may not mean anything to the average consumer. One negative aspect we found was the use of a specialty list, which we believe limits you in your customer's eyes. However, it's so general, we didn't see it as a problem. We also didn't care for the fact that the card is plastic coated on both sides. We generally frown on this because it makes it impossible for a client to make notes on the card. We liked everything else, though, so we chose to overlook these two negative points.

▶ The card from Mark Eudaly of Travel Tunes Sound & Lighting is similar to Celebration's in that it has a nice use of color as well as a nice layout. It also features all the necessary contact information in an easy-to-read format. Mark's card is a perfect example of how to use white space well. Also, at no time are you confused as to where to look to find the information you need.

▼ Bill Tober's card, of Twist & Shout Mobile Sound, was chosen primarily for its appearance. The choice of color is appealing; the simplicity of design makes it easy to read; and we really liked the unique art. There are a few negatives, however. He didn't provide a street or Web site address (assuming he has one), and he included a specialty list. However, he redeemed himself with the all-inclusive phrase, "Your sound choice for any occasion." All in all, this is a very nice card that does the job.

Twist & Shout!
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When you aren't using a four-color process, you have to rely a lot more on design. Our two-color finalists accomplished that. The five we chose for this category are: DJ Entertainers, Electrifying Disc Jockeys, Golden Note Entertainment Inc., One O' Clock Jump, and Sound-Sational Entertainment. Again, there were a lot of nicely done two-color cards submitted that just didn't quite meet the criteria.

Mobile Beat's BIZ CARD AWARDS 2000

▶ Cheri Murphy of DJ Entertainers has a card that says "class" all over it. The subtle use of color, sans serif type, and simplistic design all work together to make a statement. The graphic she used is clip art but, it is used well and really stands out due to the fact that it and her company name are embossed. The only problem we have with it is that the type is almost too small.

CHERI MURPHY
principal

tel 916.791.9387
fax 916.774.6133
cell 916.531.4529

www.mindsync.com/djentertainers

▼ Brian Lynch of Electrifying Disc Jockeys took the time to have a very nice logo made up that incorporates his web site, which is rapidly becoming the standard for communication. His color choice is appealing, and the gray flecked card stock enhances the overall appearance.

ELECTRIFYING Disc Jockeys
WWW.ELECTRIFYINGDJS.COM

Brian Lynch
Owner/Operator

66 Countrywood Dr., Morris Plains, NJ 07950
Tel: 800-NEED-DJS Fax: 973-455-0450
E-mail: blynch@electrifyingdjs.com

Gerry Siracusa of Golden Note Entertainment Inc. sent in his card, which uses gold metallic as the second color. This may be a bit more costly than normal ink, but it has a definite effect—the gold adds an air of distinction. On the other side of Gerry's card is all his pertinent information, including a line we liked, "Within Your Reach, Beyond Your Expectations."

COMMAND AUDIO *Presents...*

One O'Clock Jump

DJ Music Entertainment
Doug & Jere Lefever
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◀Doug and Jere Lefever of One O' Clock Jump also use their color choice well, incorporating it into their graphic, which ties in to their company name. The card flows well, that is, your eyes don't get confused as to where to go. This card also represents a good use of white space.

▶ The fifth and final two-color card we chose is that of Carl Godfrin's, from Sound-Sational Entertainment. This card is very basic but has almost all the right elements. The only thing he may want to ad is his business address. Carl's card is a perfect example of how easy it can be to design a good business card. Some of the cards we received seemed as though designing it must have been almost painful!

Sound-Sational
Entertainment

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Carl Godfrin 401.762-3028

The next category is for cards that used only one ink color. Two of the cards used color card stock to imply color, but cost-wise it's still a one-color process, which is the least expensive route to take. The other route is to use one ink color other than black, but that can be tricky. One of our finalists used both a color card stock and one color of ink, and did it very well.

The finalists for one-color use include: A Music Zone, Mike's Country Dancing, Mobile Music Machine, and White Rose Productions.

◀ Sheryl Barnes of A Music Zone makes a bold statement with black ink on bright yellow paper. The printed side is coated and the back of the card is blank and uncoated, in case someone wants to jot a note or two. The vertical layout enhances her design, which is simple, to the point, and includes all the necessary elements.

▼ Mike Bendavid of Mike's Country Dancing made it to these pages not so much for his layout than for his overall design concept. Mike does country. This card says that is what he does, both verbally and visually, thanks to the use of the graphic and wood grain card stock. It also brings up an interesting point about listing your specialties. Mike included his and, in this case, we think it's OK because what he lists is what he does. If you just do weddings or just do country, etc. and that's all you plan on doing, then go ahead and tell the world!

MIKE'S COUNTRY DANCING
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Sherman Oaks, CA 91423
Mike Bendavid
CALIFORNIA COUNTRY & WESTERN DANCE CHAMPION
Ph: (818) 905-6644 Fax (818) 784-9910
Email: mikesctry@aol.com
PARTIES • D.J. • INDIVIDUAL & GROUP INSTRUCTION

▼ Craig Rastorfer of Mobile Music Machine used his one-color scheme very well. To give the appearance of color he went with light blue card stock and blue ink. To create contrast, he varied the density of blue ink. A design such as this can be tricky, but Craig has managed to do this well. His overall layout is also very flattering. On the flip side, he has more information and graphics.

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Mobile Beat's BIZ CARD AWARDS 2000

Derek Clark of White Rose Productions submitted two different cards. He choose to have one geared towards just the wedding market (shown) and another for everything else. Derek says that he opted for the black and white color scheme because of its simple and elegant effect. What really makes this card is his logo. He has also remembered to include all the pertinent information and uses both sides of his card well.

WHITE ROSE PRODUCTIONS
Mobile Disc Jockey Entertainment
DEREK CLARK
Owner
6649 Amory Court
Suite 2
Winter Park, FL 32792
Ph: (407) 678-0041
Fax: (407) 678-5553
E-mail: Derek@OrlandoDJ.com
Visit our website at www.OrlandoDJ.com

Now onto the honorable mention categories: photo, novelty, and homemade.

We liked the card of Steve Hoffman, of Northwest Sound, because he remembered to include the important stuff, like his company name, his name and his telephone number. The photo is just large enough and professional-looking enough to make a customer feel more at ease, without being intimidating or a turn off. This is a classy card.

Northwest Sound
Mobile DJ Entertainment
featuring
Steve Hoffman
Weddings • Sock Hops • Party Events
(253) 759-2929

For a novelty card, we chose Organizacion Zeppelin's. The overall layout is clever and we're pretty sure (as it's all in Spanish) that he included all the important information.

"20 years of Parties"
"Experience makes the difference"

Last but not least is the home-made card finalist, DJ Ken's Mobile Music. We don't know if Ken did the card himself or not, but it's a pretty good job for a non-pro! We like the use of color and his graphic. He also has included all the important stuff like how to contact him. The only thing that's a little confusing is the mention of ProDJ.com at the bottom. Are the customers supposed to go to that site or his own, and for what? If we're confused, there's no telling what a customer might wonder.

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Well that's it for another year. Once again, we'd like to thank all of you who participated. There were a lot of great cards and we wish we could show all (well almost all) of them off! One thing is for sure, over the years that we've been doing this feature, the cards have definitely improved, and hopefully so has your business. Keep up the good work!

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The Y2K DJ wedding Trend

BY STEVE A. WOZNIAK

In 1995, I shared with you my magic carpet ride to various parts of North America for a first-hand look at wedding trends as reported by a variety of leading mobile entertainers.

Now, as we enter into the next millennium, I am about to lift off on another journey on my trusty rug to revisit many of the originals and some new disc-spinning wedding reception experts. My mission? To determine what's hot and what's not regarding newlyweds, wedding trends, music styles, and the DJ entertainment business.

THE WILD, WILD WEST

SAN FRANCISCO, CA—Before I leave home base, let's start with me, in my hometown in the heart of the Silicon Valley in northern California.

I've personally noticed that newlyweds are now active members of the e-generation, where the Internet is no longer just a novelty, but a way of life. It has allowed them to streamline their wedding day preparations. Many of them are already successful white-collar professionals in their thirties who pay for most, if not all, of their wedding day expenses.

Ten years ago, April, May and June were the most popular wedding months. Five years ago June, July and August were popular. These days August, September and October are my busiest months for weddings.

Happily, an increasing number of newlyweds seem to be trusting their wedding professionals to coordinate their event, instead of attempting to do it themselves. During the last 5 or 10 years, I have also noticed a reduction in formality. Assigned seating, poofy-looking bridal dresses, the tossing of birdseed or rice, and other traditions seem to be a thing of the past. Other trends I've noticed are a reduction in alcohol consumption, more children in attendance, bottled water on banquet tables, and smoke-free environments.

As for what couples want for entertainment, my clients prefer an unobtrusive DJ who can act as the master of ceremonies while coordinating all of the reception's events with the caterer and photographer.

Musically, newlyweds request a potpourri of popular music styles including light jazz, big band swing, cha cha, Latin, Motown, funk, disco, a handful of current danceable hits, and a naked conga line. (Nah... I'm just checking to see if you're still paying attention!)

I am increasingly dependent on e-technology to communicate and promote my business.

LOS ANGELES, CA—My first stop is a commuter flight to the digs of our next star, who certainly is no damsel in distress. It's where Lisa Capitanelli, of I'm A Girl DJ, holds bragging rights after winning three "Female Entertainer of The Year" awards at the American Disc Jockey Awards ceremonies. Fortunately, she had enough time to chat with me for a few minutes, before my rug was scheduled for another lift off.

According to Capitanelli, most of her wedding clients are in their late 20s to early 30s.

"The type of clients I deal with seek DJs who try to be superstars but don't go over the top with too much interaction," Capitanelli notes. "They want someone who will perform their event with a touch of class. They want to have a really

great time without going overboard."

Her guests enjoy swing dancing (Brian Setzer, Cherry Poppin' Daddies, Glenn Miller), and Latin music, which has really taken off since Ricky Martin started shaking his bonbons.

Headset microphones with no feedback, which have enabled her to move around, and lightweight speakers are two of the most important technological advances that she has incorporated into her performances.

Rather than promote herself at annual bridal shows, Capitanelli prefers the 24/7 reach of her Web site to initiate phone calls.

LAS VEGAS, NV—The next stop on our mobile millennium road trip is in the glitz-and-glitter capital of the world for a visit with John Hansen of Hansen and Friends.

"We are in a unique situation since so many customers come to us from elsewhere in the country and the planet," Hansen notes. "We handle most of our wedding preparations with long-distance phone calls, and only occasionally meet with them in person." If a hotel directly books Hansen's company, it's sometimes a roll of the dice if he receives much wedding reception information in advance. Hotel referrals have skyrocketed to nearly 90 percent of his business.

Since I last talked with Hansen 5 years ago, he has noticed an increase in ethnically diverse couples, Elvis impersonators, and disposable cameras for guests to use. On the decrease is the size of the guest list (down 25 percent), and the use of bubbles (many facilities forbid them). The most popular wedding months in his area are still April, May, and June.

His guests like to boogie down to booty bumpin' 1970's disco, lounge-lizard music (Frank Sinatra, Dean Martin, Jerry Vale, etc.), and 1980's dance hits. He says that couples usually don't want to push their luck at receptions by gambling with current Top 40 songs and, yes, "Elvis has left the building!"

CALGARY, CANADA—Pulled in by a sudden blast of arctic air, my magic carpet whooshes me to western Canada for the continuing saga of Darcy Ager of Dyna Pro Productions.

Ager says that his newlyweds remain well-informed and discerning consumers. Because they recognize that a Mobile DJ can make or break their most special day, they are careful when researching and choosing their entertainer. "Our wedding guests tend to be a mixture of white-collar, blue-collar, and no-collar individuals."

His primary wedding season lasts from May through September, with expanded schedules sprouting on three-day weekends. In western Canada, newlyweds often go back to their roots and select a family friend to be their master of ceremonies.

Ager has also noticed that in the last five years, there has been an increase in the wedding ceremony and reception being at the same location, children attending the reception, and disposable cameras.

Popular dancefloor headliners include a cornucopia of Paul Brandt, George Fox, Royal Tones, and Jan Arden Tunes.

As for promotion, last year, 48 percent of Ager's potential clients were either guests at previous performances or were recommended by a friend. Twenty-five percent responded to his telephone book advertisement, and 22 percent were from venue referrals. (Apparently the remaining five percent do not exist, or are foraging for other mobile entertainers!)

JUNEAU, AK—Summer usually doesn't arrive in southeast Alaska until the end of June. That's when Victor Leamer awakens from his long winter entertainment hibernation (protected from permafrost only by a sudden rise in hot December parties). He really kicks it into high gear for the busy wedding season that continues through July and August.

"It may be just me, but the typical bride and groom seem to be getting younger each year," Leamer suggests. "Most grew up here in Alaska, are barely post-college, and have the father of the bride handle the finances. For their reception, they generally want simplicity at its finest."

Child photos of the bride and groom are often displayed at the entrance of their reception. After a festive dinner, newlyweds are spending a longer amount of time visiting with their guests before dancing. Oh-so-trendy wedding parties, "Take a limousine after the ceremony for a picture in front of our glacier," says Leamer.

Newlyweds are very good about selecting the genre and specific music artists to be played, and those to freeze out, reports Leamer of his clients. Line dances and new hit songs have decreased in popularity.

Avoiding advertisement in phone books, bridal shows, and wedding magazines, Leamer prefers flyers, posters, and client referrals from previous performances to generate new business. "You just can't beat word-of-mouth as the best advertisement money can buy!" he exclaims.

PARTY CENTRAL

SIOUX FALLS, SD—Audience participation is never a problem at wedding receptions where Jon Michaels of Jon Michaels Productions works.

He says that most of his newlyweds are recent or soon-to-be college graduates in their mid-twenties, and 50 percent pay for their own wedding expenses.

Since our last meeting, Michaels has noticed an increase in couples having a reception in the Sioux Falls area after getting married elsewhere. Other new traditions include grooms singing to their bride, garter auction amounts that occasionally bring in over $1,000, and weeknight or Sunday wedding receptions. Michaels has also noticed a

decrease in alcohol consumption, very late ending receptions, and a decrease in country music requests.

Michaels' show has become even more technologically advanced in the past 5 years. "If you're not using multi-media, video projecting, digital audio and video hard drives, and wireless in the year 2000... it's time to upgrade!," says Michaels.

On New Year's Eve, he added a second computer that sent a compressed JPEG series to a server to broadcast his first e-dance live on the Net.

"Soon, I will be offering brides a free Web site for one year with photos from my digital camcorder that I take during their reception," says Michaels.

To promote his business, Michaels simply continues to rely heavily on referrals and his Web site traffic and e-mail correspondence.

HOUSTON, TX—After all that arctic air, I decide to head south. Lo and behold, I end up in Texas where I visit with Jeff Raines, of DJs Unlimited.

Raines tells me there's more to Texas wedding receptions than just the Texas two-step and longneck beers. In his area, newlywed couples are older and more self-sufficient than five years ago, says Raines.

What seems to be a norm everywhere, Raines agrees that he, too, sees ceremonies and receptions being held at the same location. He is also seeing more receptions hosted by multi-parent combinations, and second marriages that include their children in the ceremony. Newlyweds are also spending larger sums of money, but not on live bands or gimmicks.

Latin music (not Tejano) and urban music are much more popular than five years ago, says Raines.

Some things never change, though. It used to be that tech heads would come over and gawk at our big speakers, now it's our computers! "We go out to a wedding reception and sometimes have a group of trained computer geeks come over and begin drooling on our hi-tech equipment!" says Raines.

And Raines' prescription for business success still includes daily doses of referrals from clients, vendors, and banquet managers.

MILWAUKEE, WI—Texas was too hot, so I headed back up north. This took me to Rich and Jeanne Freeze, who are in their 24th year operating Rich Freeze Music.

Following a national trend, brides and grooms in the Freeze's locale are slightly older (late 20s to early 30s), and more financially secure than newlyweds of five years ago. The wedding season has moved from spring to autumn and newlyweds are increasingly using the Internet to streamline their wedding planning process. More than ever, they are depending on their mobile entertainer to take control and add something "special" to their memorable day—including more bubbles, disposable cameras, videographers, and designated drivers. "We now hand out more party toys and include more audience participation than five years ago," says Rich.

"We see our German heritage influence at wedding receptions," music-meister Rich observes. Oom-pah-pah polkas and graceful waltzes are mainstays. Big band swing, oldies, country, and current danceable hit songs are also popular.

To keep up with technology, they have logged onto the Internet with a Web site, and have added CDvalet, Customware Music Manager, and DJPower software programs to their computers.

CHICAGO, IL—Trying to navigate my flying carpet through the airspace over the Windy City is no easy matter, but duty calls. So I hone in my radar towards the office of Dave and Denise Wuersig, whose company is appropriately named Music In Motion.

"Newlyweds seem to have many of their lifetime building blocks firmly in place, such as owning a house and having a successful career," Dave observes. "Getting married is the finishing touch!"

Once safely navigated onto their landing pad, I meet with the Wuersig's to discuss wedding trends in their area.

According to Dave, most of his wedding clients are 25-35 years old and act more stable. "Newlyweds seem to have many of their lifetime building blocks firmly in place, such as owning a house and having a successful career," Dave observes. "Getting married is the finishing touch!"

May and October have become the prime wedding months for Music In Motion. Disposable cameras are also a trend in Chicago. Other common sights are assigned seating cards with a color picture of the newlyweds, and a larger variety of desserts (including make-your-own ice cream sundaes). Less common traditions include singing telegrams, professional videographers, and family-style (banquet) meals.

"Newlyweds now want their DJ to hang onto his hat and be a more functional, dignified master of ceremonies who is not trying to be the center of attention," Dave notes.

People fly to the dancefloor when they hear Latin music and traditional audience participation songs (including new versions of the Chicken Dance and Hokey Pokey). Often grounded are urban music, traditional country artists, and 1970's music.

He now contracts wedding receptions with a flat rate, regardless the number of hours. Four years ago, the Wuersigs linked with the online community by creating a Web site. "It's the only advertising that we have to do anymore!" says Dave.

CLEVELAND, OH—Cleveland rocks, and so do the wedding receptions where Gary Kassor and Lee Andrassy lay down the beats for LCA/Uptown Entertainment. It was just a quick rug ride from Chicago to visit with this pair.

They say that newlyweds are generally in their mid to late

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twenties in the Cleveland area, and are a mixture of white- and blue-collar workers, with nearly 50 percent of them paying for their own wedding day expenses.

According to Kassor, "The wedding season has shifted from early summer to late summer through mid fall."

The last five years have seen a downswing in formal clothing, smoking, and alcohol consumption. On the upswing are multiple best men and maids and matrons of honor in the bridal party. Simpler, elegant wedding receptions, without party props, have become more standard.

"As time marches forward, so does music with much less pre-1960's song styles," Kassor observes. "Disco mania remains fairly strong but is losing in popularity to 1980's music. Latin beats are much more acceptable for dancing despite the lack of Hispanics in our area. Guests are requesting fewer songs than in the past."

As with many other mobile music services, their company has evolved from direct market advertising to expecting client/vendor referrals to hit pay dirt.

NASHVILLE, TN—I leave Ohio and head for Music City USA and some welcomed southern hospitality with friendly advice from Michael Brame, of Michael B's Music.

"Contrary to most people's beliefs, almost everyone you meet here is from somewhere else," he says. "We import people from up north and all over the world!"

Brame says that his wedding clientele adds up to about 65 percent that are 20-25 years old, 30 percent that are 25-35 years old, and 5 percent that are second marriages.

"Brides are getting smarter by asking more questions and booking earlier," Brame says. More brides are also using the Internet to plan their entire wedding day.

You don't need a working man's Ph.D. to know that country music is popular in Nashville, but according to Brame, a mix of almost all music formats, from the '50s through the '90s, will keep guests at the reception Boot Scootin' all night long! "Some folks even request that we play no country music at their reception!" he adds. Most newlyweds prefer a lively professional DJ entertainer to a honky-tonk' radio-jukebox DJ, says Brame.

After 23 years, Brame's best leads come from encounters with previous clients and members of a local DJ association. However, he continues to advertise at bridal shows and in phone books.

EAST COAST SWING

NEW YORK, NY—Careful not to double-park my magic carpet on the gridlocked city streets in the Big Apple, I next hook up with John Rozz of Sound Spectrum.

"Things are totally different in New York City—the greatest party city in the world!" Rozz says.

His newlyweds of late are in their late twenties—generation X'ers—and pay for nearly all of their wedding expenses. They also tend to be college-educated, sophisticated, white-collar professionals who want elegance rather than extravagance.

The style is usually simple and elegant European-designed formal and semi-formal clothing and they change near the end of the reception into country-club casual apparel. They prefer theatrical lighting, black-and-white photography, professional videographers, food stations, lounge alcohol (martinis, cognac, and vodka), and designated cigar smoking rooms. What they don't want is to shop for a DJ or floral decorations. Nor do they want "tacky" bubbles or disposable cameras.

Doo-wop, Top 40, and audience participation songs are also less popular

How are we doing?

Y2K DJ Wedding Statistics

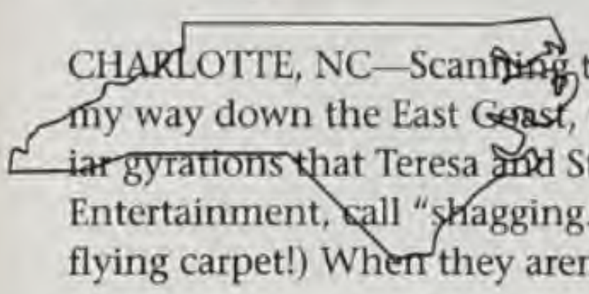
Name	Location	Time (PM)	# of Guests	Buffet %	Bouquet %	Garter %	$ Dance %	*Fee $
Hansen and Friends	Las Vegas, NV	7-11	70	80	98	95	70	430
I'm A Girl DJ	Los Angeles, CA	7-12	150	35	90	70	35	1,000
A Sound Investment	San Jose, CA	5-9	125	50	70	60	5	750
Dyna Pro Productions	Calgary, Canada	6 PM-1 AM	150	40	95	80	5	595
Victor Leamer	Juneau, AK	7-12	75	90	80	90	75	400
Jon Michaels Productions	Sioux Falls, SD	7 PM-1 AM	300	50	50	95	90	700
DJs Unlimited	Houston, TX	6-10	250	80	95	90	20	600
Rich Freeze Music	Milwaukee, WI	8-12	250	75	98	98	1	445
Music In Motion	Chicago, IL	7-12	200	5	99	99	5	595
LCA/Uptown Entertainment	Cleveland, OH	6-12	175	50	95	85	10	700
Michael B's Music	Nashville, TN	7-11	175	90	99	99	50	500
Sound Spectrum	New York, NY	7-11	125	25	75	20	0	1,500
Blacktop Entertainment	Charlotte, NC	5-10	150	75	85	85	25	625
PartyTime DJs	Miami, FL	7-12	125	10	95	95	5	915

*Collected amount for entire event.

than he reported at our first interview. More popular are Latin (especially Cuban and Brazilian), big beat (progressive swing with a Y2K edge), trance, global (Mexican, French, and British) house music, acid jazz, and retro 1980's songs.

The way in which he conducts his business has also changed for Rozz. "I now depend more on professional agents to schedule my wedding reception business and to follow through on contract riders such as parking, fees, load-ins, holding rooms, and accommodations," Rozz says.

DJPower provides the engine to drive his new computerized music performances, which has replaced his previous use of CDs. Optional vinyl-mix DJs who operate next to his computerized sound system are also available... as an up-sell! Times, they are a changin'!



CHARLOTTE, NC—Scanning the North Carolinian horizon on my way down the East Coast, the radar picks up some unfamiliar gyrations that Teresa and Steve Blackburn, of Blacktop Entertainment, call "shagging." (The dance, that is, not the flying carpet!) When they aren't shagging around here,

"One-stop shopping is what many brides are now looking for, and this is causing many wedding-related companies to diversify," Teresa remarks.

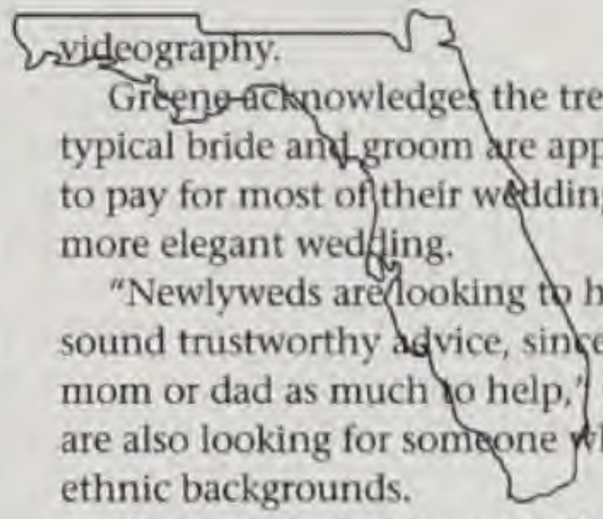
newlyweds are more comfortable requesting the best hits from the '70s, '80s and early '90s.

According to the prettier of the two Blackburns, most of their newlyweds are between the ages of 25 - 35. Before getting married, their wedding clients usually have already graduated from college, established professional careers, and purchased a home. "Many of them are paying for most of their own wedding expenses, so they can plan for the wedding they want to have, instead of the one their parents want them to have," says Teresa.

Five years ago, there were more receptions held in the same church or synagogue as the wedding. Brides are now looking for knowledgeable companies that can also provide additional wedding services. This is why the Blackburns have expanded their business to include chartering limousines, as well as selling wedding accessories and invitations. "One-stop shopping is what many brides are now looking for, and this is causing many wedding-related companies to diversify," Teresa remarks.

The Blackburns are impressed with improvements developed during the last five years in CD players, mixers, and amplifiers. Teresa also notes that, "Computers have made it easier for us to provide for our clients, increase our marketing abilities, and skip some advertising costs."

MIAMI, FL—After checking the weather forecast for possible hurricanes (and himmicanes), it's time to return to southern Florida where Jeff Greene of Party Time DJs resides. Since our last visit, Greene has expanded his service from one to four full-time offices that now also schedule wedding photography and videography.



Greene acknowledges the trend around the country, that a typical bride and groom are approximately 30 years old, likely to pay for most of their wedding day expenses, and prefer a more elegant wedding.

"Newlyweds are looking to have their hands held, and need sound trustworthy advice, since they are not depending on mom or dad as much to help," Greene notes. Around here, they are also looking for someone who understands their varying ethnic backgrounds.

Greene says that in south Florida, Latin and island-style music has always weathered well at wedding receptions. "Now it's hot everywhere, so I guess that the rest of the country is catching up to us!"

Greene is storming into Y2K with more than 30 weekends already sold out. "It's going to be our hottest year ever," Greene says optimistically. To prevent a business drought, however, Greene's offices seek client and vendor referrals, participate in bridal shows and run full-page color advertisements in local wedding magazines.

THE END OF THE ROAD

Because this magic carpet comes with a round trip ticket, it's time to readjust the flight controls and head towards home. Soon I'll be able to comb down what's left of my hair and send the old rug to the cleaners for a thorough once over.

The main purpose of this rug trip was to uncover the current and emerging wedding trends that exist as we enter into the new millennium. And what did we learn? Hmmm.

It appears that, except for Alaska, couples are establishing themselves as individuals first before they tie the knot. Because they are older and more financially independent, they prefer more sophisticated receptions. They're busy, so they want to be comfortable, which means more casual attire. And they're spending their own money, so they want more for less. This, however, is good for mobile entertainers because it means that, as long as we provide what they require, they will pay the rates we desire.

The migration towards weddings in the autumn months is a mystery to me, but I'm not complaining! It helps spread the business more evenly throughout the calendar year.

The Web has made a definite impact on both clients and DJs. Clients are coming to us with a better comprehension of what they want, which benefits everyone. It has also heightened awareness and increased competition among us, which has turned the DJ industry into a truly professional one.

As for digital music technology, it has made great strides in the industry, but appears to have just tipped the scales.

Also new to the market are mobile entertainers who have expanded into non-traditional DJ businesses, such as videography, as well as taking on a variety of online marketplace platforms.

The metamorphosis of the Mobile DJ, who first used vinyl records, then compact discs, and finally point-click-dance computer software programs at wedding receptions has occurred in a very short amount of time. It's definitely an exciting time and our society continues to evolve. So until Y2K+5, when I may once again take the carpet out for another fact-finding trip, go out there and make history. Flight Y2KDJ has landed!

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MOBILE BEAT DJ ALL STARS

Neil Larrimore

HOW TO MAKE $250K IN 36 HOURS AS A MOBILE DJ

Company: Syncopation
Service area: Philadelphia, Delaware, New Jersey
Average rates for area: $625+ per event
Syncopation rates: $550+

Quote of the day:
"Yes, Regis, that's my final answer."
—Neil Larrimore

Has this ever happened to you? It's 1 a.m. and you're just getting ready to spin your last song of the night when your cell phone rings. It's a TV producer from New York City with instructions for you to pack your bags and get to the airport. By 7 a.m., you're at ABC studios in Manhattan seated around a big table with a dozen other people who, like yourself, have been snatched from the comfort of their daily grind to be thrown into a fantasy existence most only see on TV. If this sounds to you like nothing more than a bizarre dream, then you are not Neil Larrimore.

Larrimore operates Syncopation, a Mobile DJ service based 10 minutes outside Philadelphia, Pa. If Larrimore's name sounds familiar to you then maybe you were one of the millions of Americans with their eyes glued to the glass Wednesday, November 24, watching the ABC TV game show *Who Wants To Be A Millionaire*. That was the night Larrimore picked up a quarter of a million bucks.

DJALLSTARS

What was it like? In his words, "Pretty nutty, huh?... Actually, it was awesome. I get this call just as I'm finishing up a gig. Thirty-six hours later, I'm back home with 250 grand."

The ball started rolling for Larrimore after he called the phone number displayed at the end of each show. He actually qualified without ever speaking to a human being. "There's no way there could be any bias as to who is called because they don't see anyone until they are actually up in New York," he recalls.

Once in New York, the first day was spent in meetings and screenings to verify eligibility and insure that each contestant had a complete understanding of the rules. In total, 12 people (10 contestants and two alternates) are called in for a program.

The following day, Sunday, Larrimore and the other contestants were ushered into the studio to tape one of three shows scheduled for the day. After making it through the on-camera qualifier round, he took the hot seat opposite host Regis Philbin for his shot at the million. After needing a bit of help from the audience on the first question he moved on unfazed. How does one amass such a mind-full of trivia? Larrimore says, "I love to read... but the first question was from a children's book I never recalled reading. There was no way I was going out on the first question so, rather than blow it, I used one of my three lifelines."

When asked to describe the experience Larrimore said, "It was awesome. I had so much fun doing it. During the taping, I wasn't even thinking about the millions who would be watching. There were only about 200 people in the studio audience and, as a mobile, I work in front of groups that large every weekend. I wasn't the least bit nervous. I went into it thinking if I win some money great, if not, I get a free weekend in Manhattan."

Larrimore, who lives in Plymouth Meeting, Pa. with his wife, Liz, and 11-month old daughter, Madeline, says he plans on putting his winnings away for the future. "I received a check for the whole amount a week after the show aired. I don't know yet what the tax will be, but if I get to keep $160K, I'll be happy."

As you might expect, Larrimore has received calls from various charities looking for donations, but far fewer than he expected. As he explains, "The weirdest thing is, people, complete strangers, who call me at home just to say congratulations."

Though Larrimore still feels as though in a dream, it's back to reality for him now. And that reality, in addition to operating his Mobile DJ service, is working as an assistant program director at WWDB News Talk/96.5. He has been operating as a single system mobile since 1993 and has aspirations to expand. His entrance into the mobile entertainment biz was as a sax and keyboard player. He moved to DJ'ing in 1987 to pick up some cash on his open weekends. Still, it will be that weekend in November, '99 that was his most profitable of all.

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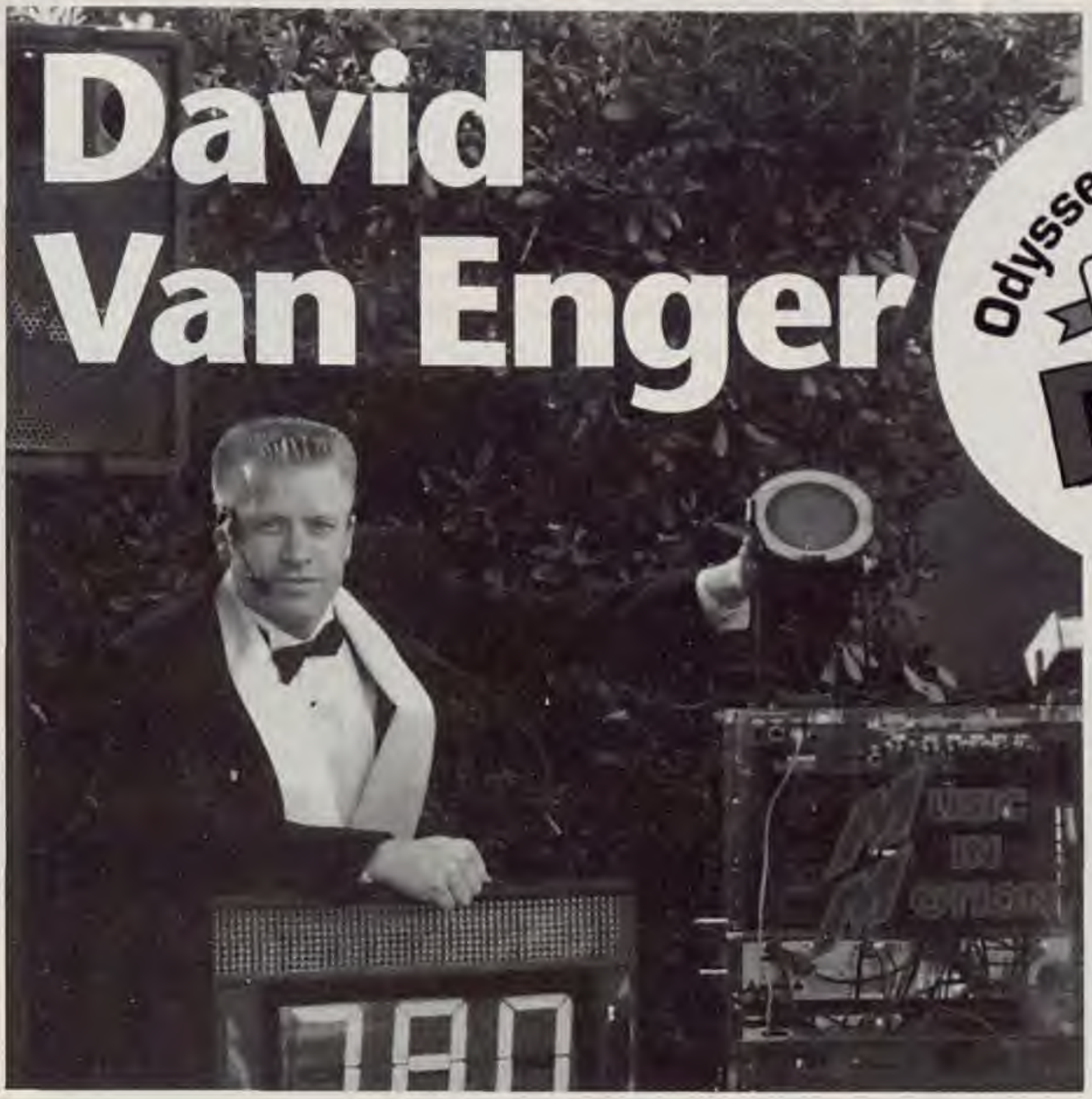
David Van Enger



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DAVID VAN ENGER

Company: Music In Motion

Service area: Sacramento, Calif.

Background: Started Music In Motion in 1987. Expanded to four systems in 1992. Downsized back to a single system operation in 1997.

Typical rates per event for area : $200-$1,000 per event

Van Enger's Rates: $800-$900 per event

Quote of the day:
"I am continually evaluating my price versus product and, while I am always willing to work for those clients who appreciate my experience and what I provide, I have come to realize that I am not meant to work every weekend."
—David Van Enger

DJALLSTARS

Enger credits his success to what he calls a "solution minded way of dealing with clients." His goal with every performance is to keep the stress level for all involved as low as possible. "There are an unlimited number of complications or unexpected circumstances that can occur at an event," he explains. "I am constantly looking for unique ways to deal with some of the more common occurrences."

To illustrate his point, Van Enger says, "On two occasions I've had the wedding cake melt and begin to topple over. My solution was to meet the bridal party at the door the moment they arrived and explain the situation. I suggested that, during the grand entrance, rather than everyone proceed to the head table, they go directly to the cake table for a quickie cake cutting. I cued the photographer in so no one would be surprised. In the first instance, this little adjustment saved the couple's cake and photos. The second time, we missed by mere seconds, but at least the couple was in the right place and got a couple of photos of themselves with the falling cake."

Van Enger suggests that, for the sake of the party and client, it's every DJ's job to be on the lookout for potential problems and be ready to offer a solution or work-around. "Before I do a conga line," he tells, "I walk the path pushing in chairs and clearing the route. When there is a clear path, more people participate. It's simply a matter of being aware of the room, the people, everything that's going on, whether it has to do with the music or not. As DJs, there are times we're able to move around the room and offer some valued assistance. I had one occasion where it was impossible to get into the main hall without going through the receiving line. The problem was that many of the people in the line were holding gifts, some of which were rather cumbersome. As I was just in background music mode, I was able to go out, collect the gifts, and put them on the table. Of course a couple of folks were reluctant to accept my offer... at least until I explained who I was. It just made things go smoother for everybody."

One thing Van Enger is a real stickler about is making sure the client gives authority to a single person at the event. "If they want me to be the MC, fantastic, it's my pleasure, glad to do it, but it doesn't have to be me. If they would rather the photographer or caterer run the show, that's fine, too. This is not about ego, it's about selecting a single person to put in charge. There needs to be just one person making decisions."

Van Enger is looking forward to exchanging creative solutions to DJ situations at the Mobile Beat Show in Las Vegas.

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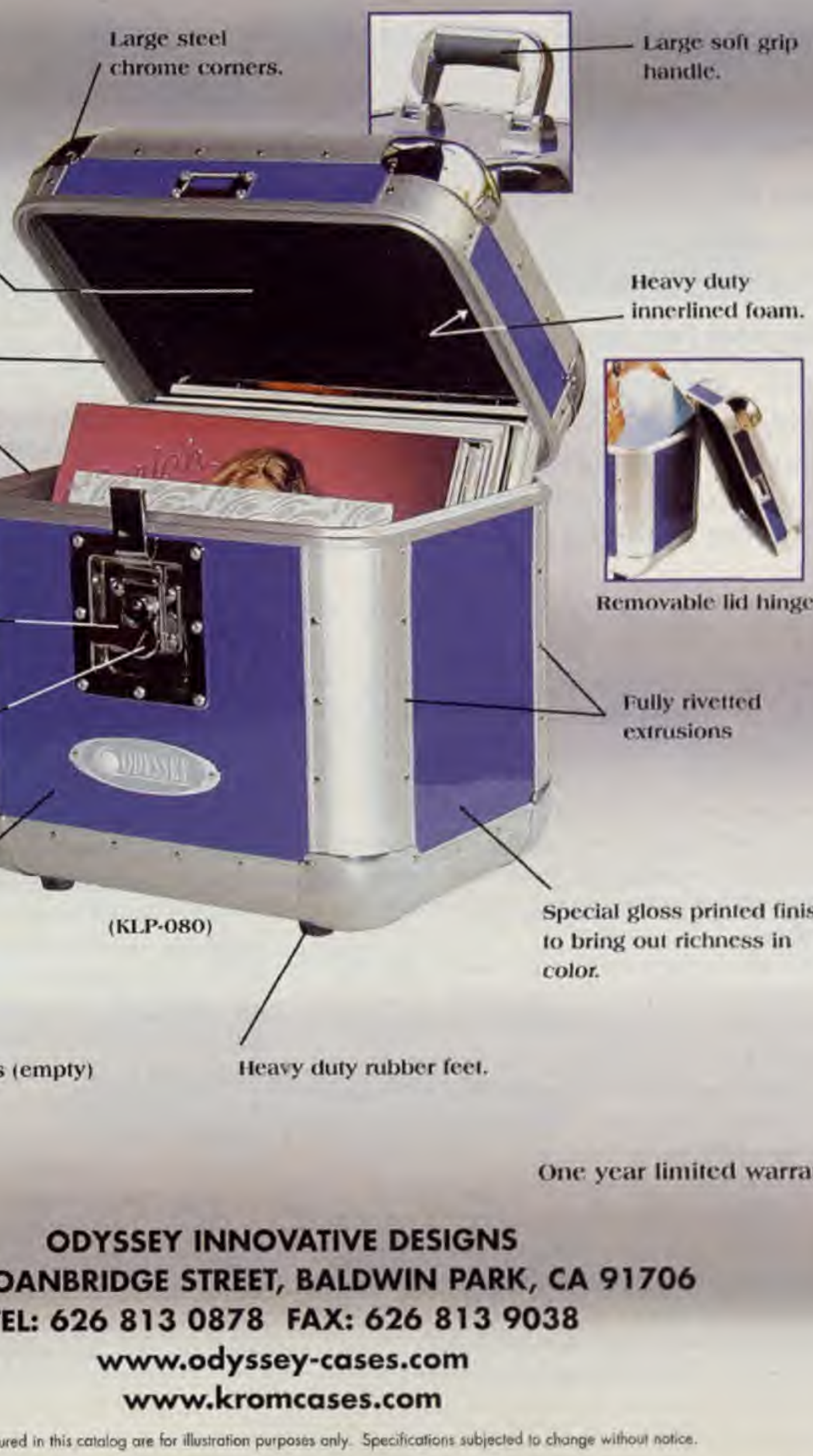
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Keith Alan

Odyssey Cases Presents Mobile Beat DJ All Stars

HERE'S PROOF THAT GOOD BUSINESS ETHICS, COMMON SENSE AND INSTINCTS STILL ADD UP TO SUCCESS.

Company: Keith Alan Productions
Service area: Connecticut and W. Massachusetts/West Chester, RI
Background: Started mobile business in '82, went full time in '93.
Typical rates for area (any type of event): $495-$1,500
Keith Alan's rates - $725 one man, $900 two-man
Quote of the day:
"I have hanging in my office a reminder of Rule #1: If we don't take care of the customer... somebody else will. My main focus is to design each event according to the client's wishes."
—Keith Alan

He's seen all sides of the DJ business. Growing up, Keith Alan's father owned WBMI (Now WKSS), a local radio outlet in Meridan, Conn. On Sundays, he would bring his son in to start music and broadcast station IDs. In the years that followed, Alan spent many hours watching, learning, and participating in the business, from programming to broadcasting. From there, it was on to the Connecticut School of Broadcasting, and several jobs spinning in clubs.

Today, at 45, Alan, along with his wife Marcia, operates Keith Alan Productions in Prospect, Conn. With 17 years at the helm of a successful, full-time mobile entertainment service, he knows the value of keeping the customer first in business, but not at the expense of family. "I tell the younger DJs with new families," says Alan, "make your family your no. 1 priority over everything. If you don't, you'll miss a whole lot." Son Jeff, who is currently serving in the U.S. Army, will be joining the business upon completion of his enlistment in October. Daughter Allyson is serving with the Connecticut Army National Guard and is also showing an interest in the family business.

He's also big on the belief that every successful businessperson has an obligation to give back to their respective communities. "I have been hosting an event for Connecticut Special Olympics for the last 8 years and have gotten to know many of the athletes personally. I also volunteer my services for events such as the annual Special Olympics award dinner, the D.A.R.E program, and community access TV."

On the business side, Alan is very happy with the way his business is growing. As a single system operator, he looks forward to adding at least three systems over the next five years. "There is only so much one person can do on the weekend. I have acquired The Game Show and have been building my midweek work. I have become involved with several PTAs throughout Connecticut and Massachusetts using The Game Show as a learning tool. I am looking at other new products available that provide opportunities to explore additional avenues. My business is primarily weddings, but with these new products I can build my corporate and school bookings."

Aside from his credo to keep the customer first, Alan also credits his success to his participation and attendance at national DJ conferences. "The information from the seminars, the hands-on learning experiences provided by the manufacturers, and the networking with DJs from around the country all add to the success of my business. In addition, I maintain a professional relationship with photographers, videographers and banquet facilities and have developed a reputation of cooperation, trust and reliability." He is also vice president of the 50-member Connecticut Professional DJ Association.

Looking to the future, Alan, along with Todd Powers of Jock in the Box Entertainment will be hosting the "Mobile Entertainers Spring Conference" in 2001. Updates on that event can be found at www.mobileentertainers.com.

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Music for the Millennium

THE 20TH CENTURY MAY BE A THING OF THE PAST BUT ITS MUSIC WILL BE WITH US FOR SOME TIME TO COME.

Let's start with what's new for the year 2K. Featuring un-mixed versions of current dance, "MASSIVE DANCE 2000" is now available! If its prior volumes are any indication, this one may well fill the dancefloor through the next century. Songs are:

Mambo No. 5 ..... LOU BEGA
Blue (Da Ba Dee) ..... EIFFEL 65
2 Times ..... ANN LEE
It's Not Right, But It's Ok WHITNEY HOUSTON
Bring It All Back ..... S Club 7
We Like To Party ..... VENGABOYS
Why ..... GLAMMA KID
I Want You For Myself ..... ANOTHER LEVEL
If Ya Gettin' Down ..... FIVE
Better Best Forgotten ..... STEPS
Sun Is Shining ... BOB MARLEY & THE WAILERS
Sing It Back ..... MOLOKO
Rendez Vu ..... BASEMENT JAXX
Canned Heat ..... JAMIROQUAI
You Should Be ..... BLOCKSTER
Turn Around ..... PHATS & SMALL
Rewind ..... ARTFUL DODGER
Sweet Like Chocolate ..... SHANKS & BIGFOOT
Straight From The Heart ..... DOOLALLY
Flat Beat ..... Mr. OIZO
King Of My Castle ..... WAMDUE PROJECT
Better Off Alone .. DJ JURGEN w/ ALICE DEEJAY
9PM (Till I Come) ..... ATB
The Launch ..... DJ JEAN
Turn It Around ..... ALENA
In And Out Of My Life ..... ONE PHAT DEEVA
You Don't Know Me .. ARMAND VAN HELDEN
Get Get Down ..... PAUL JOHNSON
Africa Shox ..... LEFTFIELD
Communication ..... MARIO PIU
Synths & Strings ..... YOMANDA
Liberation ..... MATT DAREY w/ MASH UP
The Awakening (Quake Mix) ..... YORK
Under The Water ..... BROTHER BROWN
Good Life (Buena Vida) ..... INNER CITY
Can't Get Enough ..... SOULSEARCHER
More Than This '99 ..... EMMIE
Praise You ..... FATBOY SLIM
Gimme Some More ..... BUSTA RHYMES
Ooh La La ..... THE WISEGUYS
Stop The Rock ..... APOLLO FOUR FORTY
Saltwater ..... CHICANE w/ MARIE BRENNAN

Now we move back in time with a box set that celebrates the 20th century. "HITS OF THE MILLENNIUM 1950-1999" is a nine-CD box set that includes many of the top- most requested songs as listed in *Mobile Beat's* "Top 200." Priced around $100 retail, this box set may help create many an additional mobile outfit for 2000 and beyond. Also available is "THE COLLECTORS MILLENNIUM BOX 1950-99" featuring 20 CDs and also at a low price. With nine CDs, there's just too many titles to list here, but you can call me for a catalog with complete listings.

CD 1
Venus ..... FRANKIE AVALON
Butterfly ..... ANDY WILLIAMS
Mr. Sandman ..... THE CHORDETTES
Bye Bye Love ..... THE EVERLY BROTHERS
Tiger ..... FABIAN
...and more!
CD 2
The House Of The Rising Sun ... THE ANIMALS
The Weight ..... THE BAND
Good Vibrations ..... THE BEACH BOYS
I'm Into Something Good HERMAN'S HERMITS
There Goes My Heart Again .... FATS DOMINO
...and more!
CD 3
Bus Stop ..... THE HOLLIES

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It Hurts To Be In Love ..... GENE PITNEY
Let It Be Me ..... THE EVERLY BROTHERS
No Milk Today ..... HERMAN'S HERMITS
I'm Gonna Knock On Your Door ..... EDDIE HODGES
...and more!
CD 4
You Make Me Feel Like Dancing .... LEO SAYER
Pick Up The Pieces ..... AVERAGE WHITE BAND
Ain't Gonna Bump No More ..... JOE TEX
My Sharona ..... THE KNACK
Roll Over Beethoven ..... E.L.O.
...and more!
CD 5
On My Radio ..... THE SELECTOR
The Air That I Breathe ..... THE HOLLIES
When I Need You ..... LEO SAYER
The Man Who Sold The World LULU & DAVID BOWIE
S-s-s-single Bed ..... FOX
...and more!
CD 6
Love Is A Battlefield ..... PAT BENATAR
Breakaway ..... TRACY ULLMAN
Lucky Number ..... LENE LOVICH
Iko Iko ..... THE BELLE STARS
Too Shy ..... KAJAGOOGOO
...and more!
CD 7
Gold ..... SPANDAU BALLET
Sign Of The Times ..... THE BELLE STARS
Let's Go All The Way ..... SLY FOX
Centerfold ..... J. GEILS BAND
Wunderbar ..... TENPOLE TUDOR
...and more!
CD 8
Would I Lie To You? ..... CHARLES & EDDIE
To Brazil ..... VENGABOYS
Got To Move Your Body ..... LICK
..... w/ KENTUCKY MARTHA
What Is Love ..... HADDAWAY
Don't Worry ..... KIM APPLEBY
...and more!
CD 9
Unbelievable ..... EMF
My Town ..... GLASS TIGER
Tracks Of My Tears ..... GO WEST
House Of Broken Love ..... GREAT WHITE
Unskinny Bop ..... POISON
...and more!

From the people across the seas who have made history with this series, comes the newest NOW! double-CD of current and breaking hit Top 40 music. "NOW! THAT'S WHAT I CALL MUSIC # 44" features another excellent Spanglish track, "Mi Chico Latino" by Geri Halliwell, as well as 41 other tracks.
Baby One More Time ..... BRITNEY SPEARS
That Don't Impress Me Much. SHANIA TWAIN
Mambo No. 5 ..... LOU BEGA
Blue ..... EIFFEL 65
Tragedy ..... STEPS
Mi Chico Latino ..... GERI HALLIWELL
She's The One ..... ROBBIE WILLIAMS
When You Say Nothing At All .....
..... RONAN KEATING
Northern Star ..... MELANIE C.
Kiss Me ..... SIXPENCE NONE THE RICHER
Summer Son ..... TEXAS
Sing It Back ..... MOLOKO
Sun Is Shining ..... BOB MARLEY
..... vs. FUNKSTAR DELUXE
Not Over You Yet ..... DIANA ROSS
When The Heartache Is Over ..... JAMIROQUAI
Burning Down The House ..... TOM JONES
..... & THE CARDIGANS
Drinking In LA ..... BRAN VAN 3000
You'll Be In My Heart ..... PHIL COLLINS
Imagine ..... JOHN LENNON
If I Could Turn Back The Hands Of Time .....
..... R. KELLY
What Am I . TIN TIN OUT w/ EMMA BUNTON
I've Got You ..... MARTINE McCUTCHEON
Larger Than Life ..... BACKSTREET BOYS
Give It To You ..... JORDAN KNIGHT
Sunshine ..... GABRIELLE
Never Let You Down ..... HONEYZ
S Club Party ..... S CLUB 7
Mickey ..... LOLLY
2 Times ..... ANN LEE
We're Going To Ibiza ..... VENGABOYS
Bailamos ..... ENRIQUE IGLESIAS
Mucho Mambo Sway ..... SHAFT
Don't Stop ..... ATB
The Launch ..... DJ JEAN
I See You Baby ..... GROOVE ARMADA
King Of My Castle ..... WAMDUE PROJECT

Back In My Life ..... ALICE DEEJAY
Turn It Around ..... ALENA
Angel ..... TINA COUSINS
Diving Faces ..... LIQUID CHILD

For many of today's partygoers, oldies rule! And we are all slaves to our audience and in constant search for what they request. But you need look no further! "GREATEST '60s & '70s HITS BOX" will satisfy all your oldies requests. It is loaded with a variety of hits and top artists of their day. The following 10-CD box set captures an extensive collection of classics and rarities. Tracks include (partial listing):
CD 1
Summer In The City ..... LOVIN' SPOONFUL
I Hear You Knockin' ..... DAVE EDMUNDS
Walkin' Back To Happiness .... HELEN SHAPIRO
Popcorn ..... HOT BUTTER
I Can't Leave You Alone ..... GEORGE McCRAE
CD 2
Brother Louie ..... STORIES
Look What They've Done To My Song Ma .....
..... MELANIE
La La (Peace Song) ..... AL WILSON
Anyone Who Had A Heart ..... CILLA BLACK
Tap Turns On The Water ..... CCS
CD 3
Where Do You Go To My Lovely .....
..... PETER SARSTEDT
Juanita ..... NICK MacKENZIE
American Pie ..... DON McLEAN
You Won't Find Another Fool Like Me .....
..... NEW SEEKERS
Rock & Roll (Pt.1) ..... GARY GLITTER
CD 4
One Way Wind ..... THE CATS
Mighty Joe ..... SHOCKING BLUE
Red Sails In The Sunset ..... FATS DOMINO
Roll Over Beethoven ..... E.L.O.
Give Up Your Guns ..... THE BUOYS
CD 5
Thunder In My Heart ..... LEO SAYER
Get Dancing DISCO TEX & THE SEX-O-LETTES
I Like It ..... GERRY & THE PACEMAKERS
Rock Your Baby ..... GEORGE McCRAE
The Man Who Sold The World .....
..... LULU & DAVID BOWIE

There's some pretty cool stuff going on under the covers!

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CD 6
I Get Around ..... THE BEACH BOYS
Devil Gate Drive ..... SUZI QUATRO
Hi Ho Silver Lining ..... JEFF BECK
Spirit In The Sky ..... NORMAN GREENBAUM
Hurt ..... TIMI YURO
CD 7
Right Back Where We Started From .....
..... MAXINE NIGHTINGALE
Smile ..... PUSSYCAT
Lay Your Love On Me ..... RACEY
Ma Belle Amie ..... TEE SET
January ..... PILOT
CD 8
Movie Star ..... HARPO
Only Love Can Break A Heart .... GENE PITNEY
Nice And Slow ..... JESSE GREEN
48 Crash ..... SUZI QUATRO
Acid Queen ..... TINA TURNER
CD 9
You Make Me Feel Like Dancing .... LEO SAYER
Cherry Pie Guy ..... LINDA CARR
If You Can't Give Me Love ..... SUZI QUATRO
Charly ..... SANTABARBARA
It's A Long Way There ..... LITTLE RIVER BAND
CD 10
Greased Lightnin' ..... JOHN TRAVOLTA
2-4-6-8 Motorway .... TOM ROBINSON BAND
Come Back And Finish What You Started .....
..... GLADYS KNIGHT & THE PIPS
Be My Day ..... THE CATS
Where Is The Love ..... DELEGATION

"THE MEMORIES BOX" is 10 CDs of top hits and hard-to-finds by superstars of the '50s and '60s pop era. This collection will have your guests strolling down memory lane. Track listing as follows:
CD 1
Memories Are Made Of This .... DEAN MARTIN
We'll Meet Again ..... VERA LYNN
Sentimental Journey ..... DINAH SHORE
Unforgettable ..... PEGGY LEE
P.S. I Love You ..... KAY STARR
Wanted ..... AL MARTINO
Portrait Of My Love ..... MATT MONRO
They Can't Take That Away From Me .....
..... JUNE CHRISTY
Change Partners ..... VIC DAMONE
A Nightingale Sang In Berkeley Square
..... BOBBY DARIN
...and more
CD 2
Cry Me A River ..... JULIE LONDON
My Blue Heaven ..... FRANK IFIELD
My Melancholy Baby ..... VIC DAMONE
Music Makers ..... HARRY JAMES
All Of You ..... BOBBY DARIN
Here In My Heart ..... AL MARTINO
You'll Never Know ..... BOBBY DARIN
It Must Be Him ..... VICKI CARR
Walk Hand In Hand ..... ANDY WILLIAMS
Real Live Girl ..... MATT MONRO
...and more
CD 3
Dreamboat ..... ALMA COGAN
Let Me Call You Sweetheart ..... TIMI YURO
It Had To Be You ..... ARTIE SHAW
Stardust ..... KEELEY SMITH
There's A Small Hotel ..... TONY BENNETT
More Than You Know ..... KAY STARR
These Foolish Things ..... BOB MANNING
In The Wee Small Hours Of The Morning .....
..... ANDY WILLIAMS
I'm Coming Back To You ..... JULIE LONDON
Ragtime Cowboy Joe ..... JO STAFFORD
...and more
CD 4
Fever ..... PEGGY LEE
He's My Guy ..... DINAH WASHINGTON
Hello Young Lovers ..... MALCOLM VAUGHAN
Broken Hearted Melody ..... JULIE LONDON
Kisses Sweeter Than Wine ... JIMMIE RODGERS
When You Wish Upon A Star .... JUNE CHRISTY
There Are Such Things ..... THE MODERNAIRES
Memories Of You ..... THE KING SISTERS
I Got Rhythm ..... BING CROSBY
You're Nobody 'Til Somebody Loves You .....
..... DINAH WASHINGTON
...and more
CD 5
Love Story ..... SHIRLEY BASSEY
Please Don't Talk About Me When I'm Gone ...
..... DEAN MARTIN
I Love You Because ..... AL MARTINO
This Can't Be Love ..... TONY BENNETT
After You've Gone ..... KAY STARR
Baubles, Bangles & Beads ... SARAH VAUGHAN
On The Sunny Side Of The Street .....
..... JO STAFFORD & THE PIED PIPERS
Tip-Toe Through The Tulips ... HELEN SHAPIRO
Oh! Look At Me Now ..... BOBBY DARIN
...and more
CD 6
Love And Marriage ..... PEGGY LEE
Somebody Loves You ..... DEAN MARTIN
Together Again ..... GLEN CAMPBELL
I Only Have Eyes For You ..... DINAH SHORE
Begin The Beguine ..... ARTIE SHAW
I Love How You Love Me .. JIMMY CRAWFORD
Secretly ..... JIMMIE RODGERS
Waltz Of Paree ..... ALMA COGAN
My Romance ..... TONY BENNETT
Love Is A Many Splendored Thing .....
..... MATT MONRO
...and more
CD 7
Till I Waltz Again With You..... ALMA COGAN
Until The Real Thing Comes Along .....
..... DEAN MARTIN
Spring, Spring, Spring ..... BING CROSBY
..... & FRED ASTAIRE
Thou Swell ..... TONY BENNETT
My Love My Love ..... ALMA COGAN
All By Myself ..... BOBBY DARIN
It's Been A Long Long Time ..... PEGGY LEE
Vaya Con Dios ..... JULIE LONDON
Our Love Is Here To Stay ..... DINAH SHORE
Walk On By ..... HELEN SHAPIRO
...and more
CD 8
Don't Get Around Much Anymore .....
..... DUKE ELLINGTON
Standing On The Corner ..... BOBBY DARIN
When I Grow Too Old To Dream .....
..... BENNY GOODMAN
Love Me Again ..... ALMA COGAN
All I Do Is Dream Of You ..... DEAN MARTIN
My Kind Of Girl ..... MATT MONRO
True Love ..... BING CROSBY & GRACE KELLY
You Took Advantage Of Me ... TONY BENNETT
It's Magic ..... KEELEY SMITH
Bewitched, Bothered And Bewildered .....
..... JUNE CHRISTY
...and more
CD 9
Spanish Eyes ..... AL MARTINO
In The Mood ..... GLEN GRAY
In The Still Of The Night ..... VIC DAMONE
Sorry, Sorry, Sorry ..... ALMA COGAN
Someone To Watch Over Me ... KEELEY SMITH
As Time Goes By ..... VERA LYNN
Cha Cha Cha D'amour ..... DEAN MARTIN
C'est Magnifique ..... KAY STARR
Let's Dance ..... BENNY GOODMAN
In The Cool, Cool, Cool Of the Evening .....
..... BING CROSBY & FRED ASTAIRE
...and more
CD 10
Born Free ..... MATT MONRO
More Than Ever ..... MALCOLM VAUGHAN
Canadian Sunset ..... ANDY WILLIAMS
The Story Of Tina ..... AL MARTINO
Little Things Mean A lot ..... ALMA COGAN
Call Her Your Sweetheart ..... FRANK IFIELD
Greenfields ..... THE BEVERLY SISTERS
The White Cliffs Of Dover ..... VERA LYNN
Let's Face The Music And Dance VIC DAMONE
I've Got The World On A String ..... PEGGY LEE
...and more

Even after 15 releases of *Jive Bunny & The Mastermixers* CDs, they continue to top sales charts. Here on the recent release of "MILLENNIUM MIX" are four megamixes of top club and dance hits seamlessly mixed on two CDs.
MEGAMIX #1
Get Ready For This ..... 2 UNLIMITED
Insomnia ..... FAITHLESS
2 Times ..... ANN LEE
Dreams (Will Come Alive) .....
..... 2 BROTHERS ON THE 4TH FLOOR

Pump Up The Jam-The Sequel .....
..... TECHNOTRONIC
...and more
MEGAMIX #2
Cold Hearted ..... PAULA ABDUL
Baby Come Back ..... CAUGHT IN THE ACT
More And More .....
..... CAPTAIN HOLLYWOOD PROJECT
I'm Caught Up ..... COLONEL ABRAMS
Boom Boom Boom ..... OUTHERE BROTHERS
...and more
MEGAMIX #3
Because I Love You ..... STEVIE B.
Lately ..... DIVINE
Ain't That The Just The Way LUTRICA McNEAL
Johnny B. ..... DOWN LOW
Everybody Gets A Second Chance .....
..... MIKE &THE MECHANICS
...and more
MEGAMIX #4
Horny 98 ..... MOUSSE T. w/ HOT 'N' JUICY
Don't Give Up ..... MICHELLE WEEKS
The Funk Phenomena ARMAND VAN HELDEN
Short Dick Man ..... 20 FINGERS w/ GILLETTE
Freeded From Desire ..... GALA
...and more

The Millennium theme on compilations seems to consistently mean variety, which is certainly the take on the new "MUSIC OF THE MILLENNIUM." This two-CD set serves up a great assortment of top party rock favorites. Thirty-seven huge Top 40 hits make up this party, and it rocks. Here's the line-up:

Bohemian Rhapsody ..... QUEEN
Heros ..... DAVID BOWIE
Millennium ..... ROBBIE WILLIAMS
Song 2 ..... BLUR
20th Century Boy ..... T-REX
My Generation ..... THE WHO
Layla ..... DEREK & THE DOMINOES
Band On The Run ..... WINGS
With Or Without You U2
Every Breath You Take ..... THE POLICE
Livin' On A Prayer ..... BON JOVI
If I Could Turn Back Time ..... CHER
Heart Of Glass ..... BLONDIE
A Design For Life .. MANIC STREET PREACHERS
Creep ..... RADIOHEAD
The Drugs Don't Work ..... VERVE
Unfinished Sympathy ..... MASSIVE ATTACK
Wonderwall ..... OASIS
Imagine ..... JOHN LENNON
Jesus To A Child ..... GEORGE MICHAEL
Jealous Guy ..... ROXY MUSIC
Candle In The Wind ..... ELTON JOHN
In The Air Tonight ..... PHIL COLLINS
No Woman No Cry (Live) ..... BOB MARLEY
Purple Rain ..... PRINCE
Bridge Over Troubled Water .....
..... SIMON & GARFUNKEL
Stand By Me ..... BEN E. KING

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MUSICNEWS

I Heard It Through The Grapevine .....
..... MARVIN GAYE
Good Vibrations ..... BEACH BOYS
Waterloo Sunset ..... THE KINKS
Road To Nowhere ..... TALKING HEADS
Wuthering Heights ..... KATE BUSH
A Little Time ..... BEAUTIFUL SOUTH
Say What You Want ..... TEXAS
West End Girls ..... PET SHOP BOYS
Stayin' Alive ..... BEE GEES
Dancing Queen ..... ABBA

By now, many of you have heard the "Auld Lang Syne Mix" by Kenny G. that features historic sound bites. Now you can use many of those same sound bites he used, with the CD "TIME CAPSULE." This unique compilation features over 100 tracks of historic sound bites covering momentous events and personalities that affected us all. Each decade also begins with a hit song by the original artist. Tracks Include:
President Harry Truman announces first nuclear attack (1945) / Beatles come to America (1964) / Televangelist Jim & Tammy Bakker apologize (1987) / President Bill Clinton's denial in the matter of Monica Lewinsky (1998), and many more by numerous presidents, Muhammed Ali, and more.

I can't go without telling you my pick for one of the best Latin compilations of 1999. "POWER STATION MERENGUE" is a high energy collection of top hits that includes remixed versions of killer Merengue tracks.
Tu Sonrisa (Spanglish Club Vers.)ELVIS CRESPO
Me Gusta Bailar ..... ASHLEY
Como Baila ..... GRUPO MANIA
Nadie Se Muere (Remix) ..... LA MAKINA
La Trampa ..... KLASE APARTE
Muevelo Asi ..... SUFICIENTE
Mujeres Liberadas ..... MELINA LEON
Sabrosura ..... DJ LAZ
El Cepillo ..... FULANITO
Para Darte Mi Vida (Remix) .. MILLY QUEZADA
..... & ELVIS CRESPO
Tu Muere Aqui ..... LA BANDA GORDA
Ponte En 4 ..... LA BANDA FLAKKA

A big thanks to readers of this column and their feedback; it's greatly appreciated. Very best wishes of happiness and health in all the realms to come. Fred Sebastian is Music Buyer for A.V.C. Sebastian, music distributor specialists in CD compilations for DJs. For information and availability on titles in this column please call (973) 731-5290.

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The New Oldies

HEY DJ, PLAY SOMETHING WE CAN DANCE TO FROM THE LAST CENTURY!

BY JAY MAXWELL

If it didn't happen on New Year's Eve, I predict that very soon you will be asked once again, "Do you have anything good to play?" For the two-thousandth time in your career you bite your lip to keep yourself from replying, "No I left all the good stuff back home, all I brought tonight was crap. In fact, coming up next is "The Wreck of the Edmund Fitzgerald." Of course you can't really say that. You can only smile and say, "I've got plenty of great tunes, what can I play for you?" (Meanwhile crossing your fingers in hope that they don't ask for Gordon Lightfoot.)

The reason these oddball requests get under our skin is because there is no merit to them... they can kill a party. Our job is to play music people can dance to, and we are going to make sure it's appropriate music for the whole crowd.

WHAT'S NEW?

Now that the calendar says 2000, it brings to mind the third most annoying verbal DJ jab; "Do you have any music from this century?" While playing at events for the past 20 years, no statement could have been sillier. Except for classical music for weddings, every song in our collection is from the 20th century. Instead of politely asking for more current numbers, they ask as if you are playing only songs that were recorded before the invention of radio.

But wait! That question now has merit. At present, it's doubtful if anyone has more than a few dozen songs from the 21st century in his or her music arsenal. In fact, how long will it be before every hit from the last century is known as a golden oldie? What's the accepted point when a past hit is crowned "a golden oldie"? Most of us would agree that a song like Otis Redding's "Sitting On the Dock of the Bay" would make the list, but what about Kool and the Gang's "Celebration" or C&C Music Factory's "Gonna Make You Sweat"? Are the criteria for a past hit to be transformed into a golden oldie based on time, changing generations, or some other nebulous factor?

Since there isn't any cut-in-stone formula for classifying a particular record as a classic, I will simply say that whether it's 5, 10, 20, or 50 years from now, the songs on this issue's top lists will one day be deemed classic. If you're still spinning several years from now, someone might ask you to play "oldies" like – "Baby Got Back", "Men in Black," or "I Swear."

A PREDICTION

At a recent seminar, a variety of experts predicted how they thought the future would affect their occupations. One stated that the only sure thing about the future was that, based on retrospect, it will not go as predicted. For example, in the early seventies, mathematicians predicted that calculators would never replace slide rules, as calculators could only do simple arithmetic. Twenty-five years ago, leading experts predicted that there would be no fossil fuel left by the turn of the century. Today, we still have an ample energy supply based on oil and coal. When television was first introduced, experts predicted that it would end radio

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broadcasting. In short, when we try to predict the future, most often we turn out to be wrong.

With that preamble, here are my predictions as to what you should expect as you prepare for your parties in the year 2000 and beyond.

• The songs that people will want you to play most appear in the music lists I've included.

• The "Electric Slide" will be as much a classic 30 years from now as "The Twist" is now. Although "The Electric Slide" was actually released in the '80s, it received radio airplay in late 1989, reaching its peak position (51) on *Billboard* in early 1990. So although it barely met the criteria for the list, it warranted the top spot. It's also interesting to note that a song that didn't even crack the coveted Top 40 on *Billboard* became a DJ staple in the last decade (and the recording industry still believes that DJs don't promote music... go figure).

• My next prediction is that our industry will continue to grow and

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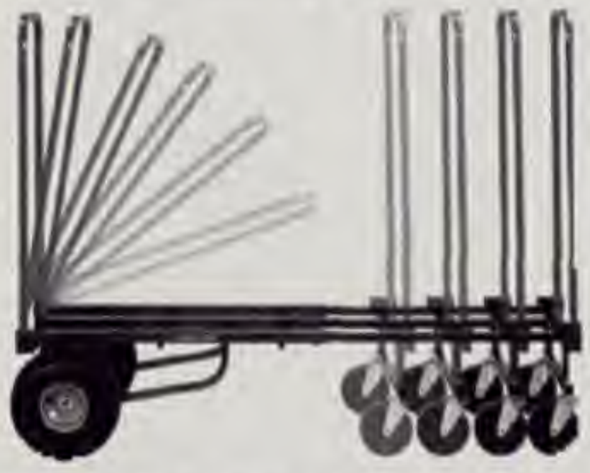

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1990 — 1999
The Best of Dance

Artist	Song Title	Year	BPM
1. Marcia Griffiths	Electric Slide	90	108
2. Los Del Rio	Macarena	95	103
3. Quad City DJs	Come On N Ride It-The Train	96	136
4. Lou Bega	Mambo No. 5	99	174
5. Will Smith	Gettin' Jiggy Wit It	98	108
6. Ricky Martin	Livin' La Vida Loca	99	178
7. Sir Mix-A-Lot	Baby Got Back	92	130
8. Rednex	Cotton Eye Joe	95	132
9. C+C Music Factory	Gonna Make You Sweat	91	114
10. Vanilla Ice	Ice Ice Baby	90	117
11. Tag Team	Whoomp! There It Is	93	130
12. Hammer	U Can't Touch This	90	134
13. House Of Pain	Jump Around	92	107
14. Cherry Poppin' Daddies	Zoot Suit Riot	98	182
15. Brooks & Dunn	Boot Scootin' Boogie	92	130
16. Montell Jordan	This Is How We Do It	95	103
17. Luke	Raise The Roof	98	142
18. Salt-N-Pepa	Shoop	93	97
19. Sixty-Nine Boyz	Tootsee Roll	94	132
20. N-Trance	Stayin Alive	96	107
21. DJ Kool	Let Me Clear My Throat	96	103
22. N-Sync	I Want You Back	98	112
23. Will Smith	Men In Black	97	108
24. Vengaboys	We Like To Party	99	136
25. 2 Unlimited	Get Ready For This	94	125
26. Brian Setzer	Jump, Jive & Wail	98	202
27. Salt-N-Pepa	Whatta Man	94	89
28. Madonna	Vogue	90	117
29. Deee-Lite	Groove Is In The Heart	90	123
30. Backstreet Boys	Larger Than Life	99	108
31. Ace Of Base	The Sign	94	97
32. Will Smith	Miami	98	108
33. Spice Girls	Wannabe	97	110
34. Black Box	Strike It Up	91	119
35. Backstreet Boys	Everybody (Backstreets Back)	98	108
36. Haddaway	What Is Love	93	124
37. Reel 2 Reel	I Like To Move It	96	123
38. La Bouche	Be My Lover	96	135
39. Janet Jackson	Together Again	97	123
40. Snap	Rhythm Is A Dancer	92	125

1990 — 1999
The Best Of Slow Songs

No.	Artist	Song Title	Year	BPM
1.	Celine Dion	Because You Loved Me	96	60
2.	Natalie-Nat Cole	Unforgettable	91	83
3.	Whitney Houston	I Will Always Love You	92	66
4.	Bryan Adams	Everything I Do I Do For You	91	
5.	Celine Dion	My Heart Will Go On	98	50
6.	All-4-One	I Swear	94	83
7.	Elton John	Can You Feel The Love	94	
8.	Twain/White	From This Moment On	98	68
9.	Rod Stewart	Have I Told You Lately	93	
10.	R. Kelly	I Believe I Can Fly	96	60
11.	Adams/Streisand	I Finally Found Someone	96	70
12.	Mcgraw/Hill	It's Your Love	97	72
13.	Boyz II Men	End Of The Road	92	50
14.	Seal	Kiss From A Rose	95	44
15.	98 Degrees	I Do (Cherish You)	99	82
16.	Lonestar	Amazed	99	70
17.	Shania Twain	You're Still The One	98	
18.	Vandross/Carey	Endless Love	94	
19.	Tracy Byrd	Keeper Of The Stars	95	78
20.	N-Sync	God Must Have Spent A Little	98	84
21.	Boyz to Men	I'll Make Love To You	94	47
22.	Jewel	You Were Meant For Me	97	114
23.	Garth Brooks	To Make You Feel My Love	98	37
24.	Joshua Kadison	Beautiful In My Eyes	94	71
25.	George Strait	I Cross My Heart	92	66
26.	Celine Dion/Kelly-	I'm Your Angel	98	56
27.	Boyz II Men	On Bended Knee	95	
28.	Michael Bolton	When A Man Loves A Woman	91	
29.	Leann Rimes	How Do I Live	97	63
30.	Luther Vandross	Here And Now	90	
31.	All-4-One	I Can Love You Like That	95	91
32.	Celine Dion	Beauty & The Beast	92	
33.	Peabo Bryson	Whole New World	92	
34.	Whitney Houston	Exhale	95	69
35.	Aerosmith	I Dont Want To Miss A Thing	98	61
36.	K-Ci & Jo Jo	All My Life	98	64
37.	Savage Garden	Truly Madly Deeply	97	84
38.	Extreme	More Than Words	91	
39.	Mariah Carey	One Sweet Day	95	64
40.	Vanessa Williams	Save The Best For Last	92	

prosper. Even though people are spending more and more time in front of their computers, there is still a basic need to socialize and celebrate in groups. Technology has made it possible to purchase almost any commodity with the click of a button. "Dot com" is the way of the future in retail shopping. But I believe that the type of entertainment we provide will only be enhanced by technology, not replaced by it. People will continue to hire Mobile DJs to provide music with a personality. We will continue to entertain at wedding receptions, company parties, and other functions.

• Finally, I predict that no matter how the future might change our occupation, we will always have to bite our tongues when another party guest yells out, "Hey DJ, play something we can dance to!"

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Click... and You Shall Find

EVEN THE BEST SEARCH SITES PENETRATE ONLY SO FAR INTO THE WEB'S AWESOME DEPTHS.

BY REID GOLDSBOROUGH

If you approach the Web as a library rather than a shopping mall, video arcade, or discussion circle, you need some way of quelling the riot of information you'll find there.

Search engines, such as Yahoo, are one attempt to make the Web more manageable. They aggregate content and services in hope that you'll stick around. But you're limited to them, and are often better off surfing beyond their narrow confines.

For some years now, search sites have tried to bring order to the Web's anarchic abundance. However, serving up just the information you're looking for and avoiding the litter of irrelevancy is a tall order.

FINE TUNING THE ENGINES

Some of information technology's best minds are working on this problem. Among the more interesting developments, ironically, are sites that downplay technology in favor of the human touch.

At Allexperts.com you first drill down to the category of information you're interested in, such as insurance or photography. Then you select a volunteer, based upon his or her profile, to send your query to. More than 1,500 volunteers work with the site, providing answers free of charge. If you need more comprehensive service, volunteers can offer themselves as consultants for a fee.

Similar search sites that go against the grain of increasing mechanization include XpertSite.com and ExpertCentral.com.

Human help, however, does have its drawbacks. At Allexperts.com it may take a day or two to receive your answer. Also, despite the site's name, the volunteers aren't necessarily experts. Allexperts.com says that many are professionals, but it doesn't verify their credentials.

If the human approach isn't for you, you might want to try the opposite. YourCompass.com strives for total automation. This site tracks your searches and, when you visit again, alerts you to sites it thinks you're interested in before you ask. This may sound Orwellian, but the site promises not to share your personal information with third parties.

WATCH YOUR WALLET

Privacy isn't the only concern people have these days about the Web. Commercialization has become the norm, and you have to be wary of some search sites.

For instance, TitanSearch.com openly promises that other sites that advertise with it will receive prominent placement in search results, "with the advertiser's page on the top three pages 100 percent of the time, and on the top page one-third of the time."

People also worry about exposing themselves or their children to inappropriate material on the Web. For example, if you type in "White House" at a typical search site, among the sites it returns may be those displaying what you might see in a "cat house."

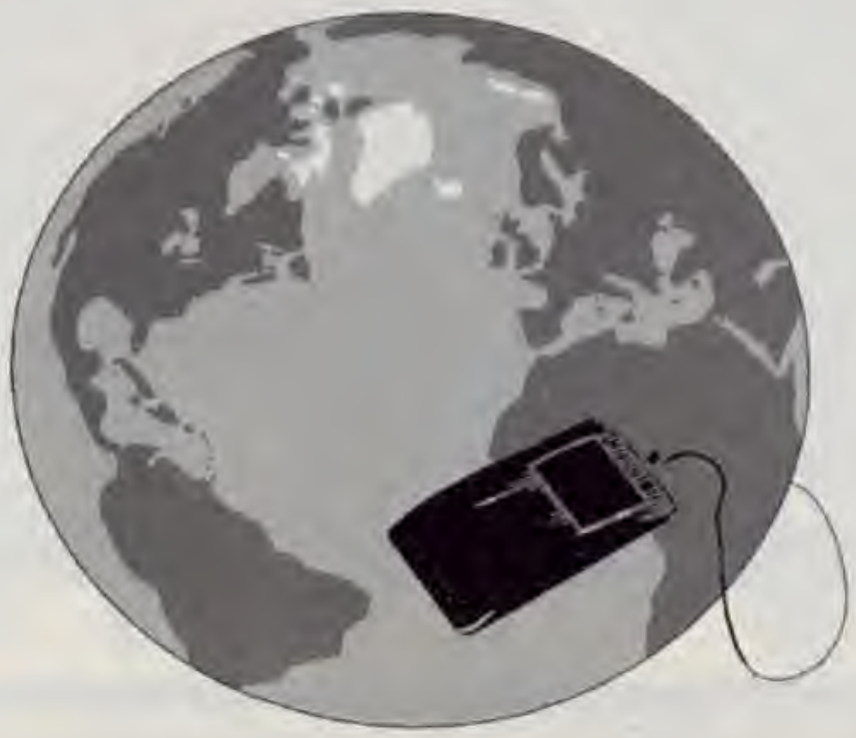
In an effort to solve this problem, SurfMonkey.com is a new search site and portal for kids that is designed to filter out porn and other no-no's. To use it, you download either a small add-on program for Microsoft Internet Explorer or a proprietary browser. Ah-ha.com is another new kid-safe search site.

The popular general-interest search sites are also hard at work to improve relevancy in search results. HotBot, which deservedly was designated as the best all-around search site by *PC Magazine*, now includes a popularity engine. Click on "Top 10 sites..." after it displays its first screen of findings.

BRIGHT LIGHT

One site that's garnered many kudos lately is NorthernLight.com. It distinguishes itself by its accurate Web search results, which are free, and its full-text database of articles from newspapers and magazines, which generally cost $1 to $4 per article. A new feature periodically alerts you via e-mail when it finds information you've requested.

Recently, much has been said about how no search site indexes the entire Web. If you're looking for very specific



If you're looking for very specific information, one way around this is to use a "metasearch" site, which piggybacks on other search sites and combines their results.

information, one way around this is to use a "metasearch" site, which piggybacks on other search sites and combines their results. The best overall site for this is Profusion.com.

However, if you're looking for information on broad topics, Yahoo.com remains the best and most popular choice.

As testimony to how hungry people are for relevant, reliable information, when Encyclopædia Britannica (www.britannica.com) recently made all of the content of its 32-volume printed set freely available online, it received so many visitors that the site became inaccessible.

Finally, to delve more deeply into Web searching itself, two good sites are Search Engine Watch (www.searchenginewatch.com), and Search IQ (www.searchiq.com).

Reid Goldsborough is a syndicated columnist and author of the book Straight Talk About the Information Superhighway. *He can be reached at reidgold@netaxs.com or http://members.home.net/reidgold.*

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Fuel for the Fire

HEAT UP YOUR DANCEFLOOR WITH THESE HOT MUSIC HITS.

This winter is giving the DJ nation some fun remixes to keep our audiences heated up on the dancefloor. As with all remixes, the songs featured here were given the royal treatment. Typically, they include a 16- to 32-measure intro, middle, and outro to make them more DJ friendly and more easily beat-mixed.

X-mix 51 begins with their trademark "House of X-mix" megamix with an energetic 128-132 BPM various-artist medley clocking in at 14:32. These non-stop medleys are great for late night sets when you want to keep the crowd dancing and sweating.

Track two is Armand Van Heldon's "The Boogie Monster" at 130 BPM. It's mostly instrumental after the lead off vocal sample "I'm afraid of the boogie monster." "Stomp To My Beat" by JS-16 at 134 BPM is a great club song and is on just about every CD compilation out there. This one is the stand out song of the set and has killer energy and break beats that include excellent production and editing, including a "Funk Phenomena" vocal sample half way through the song.

DJ Serg does an excellent job on a non-stop Latin megamix at 13:36. This medley is just what the doctor ordered to help satisfy all the requests for high energy Latin dance music. Enrique's, "Bailamos" and "If You Had My Love" by Jennifer Lopez are featured. In a sizzling 125-127 BPM mix, Jennifer Holiday's "A Women's Got The Power" is done a little heavier than other mixes I've heard, which will make the song appeal to a different crowd. Ending the set is the other stand-out song "9PM Till I Come" from ATB at a zesty 135 BPMs. This largely instrumental song is a huge club hit and is mixed well by Steve Dupont.

Funkymix, an Ultimix Spur Series #39, features a lot of big hit hip-hop songs with one of the biggest, "Vivrant Thing" by Q-Tip, getting it started. You get a lot of breaks and space to have fun with this. Booty is back with Chuck Smooth doing "Bumpin' Uglies" at 137 BPM. This song kicks butt for late night booty sets.

Eve's huge radio hit "Gotta Man" is given a nice workout by Stacy Mier on this awesome hit. The beat is strong and the "I'm gonna love ya" guitar line is up front in the mix. Next is "50 Cent" featuring the Mad Rapper's "How To Rob." This is done well with a straight forward clean mix. Destiny's Child's "Bug A Boo" is big radio hit. With a pumped up beat, it starts off with a witty use of "Welcome, you've got mail" and the familiar AOL chime sample. The drums are way out in front of this one, propelling the energy.

BY DAVE KREINER

CLUBVIEW

Another booty bouncer is by Stigma with Master Mixin' Mando doing "Don't Knock It" at 131 BPM. This song has almost a freestyle house quality to it with the Police's "Wrapped Around Your Finger" melody sampled over the beat. It's a great production and a quality mix by Mark Roberts. The biggest hit on the set is also the best mix on the CD. B.G.'s "Bling Bling" is done strongly by Dave Jackson and has a clean consistent mix. Big Pun's "Who Is A Thug" at 93 BPM has some clean scratching and echo effects to get it started. Added as a CD bonus is US3's classic "Cantaloop" in a jazzed up scratch mix by Roonie G. It stays close to the original, but lots of flavor added.

Hot Tracks #18.4 is here with the strongest set of radio friendly music that they have offered in a long time. Starting with a very fat "Crazy" by Britney Spears at 101 BPM, that stays close to the original. Christina Aguilera's "Genie In A Bottle" is also here at a little slower 88 BPM. This mix is stronger than the radio cut, but you will find yourself pitching it up.

Backstreet Boys' "Larger Than Life" is a little harder here with a Nu Shooz "I Can't Wait" sample done nicely in the intro. Next is a twist for rocker Alanis Morissette. Her song, "So Pure", is done in a dance/trance feel at 126 BPM. This remix has a very Euro feel to it and would work well in late-night sets.

Lou Bega's "Mambo" is done in two parts. First, is a fast paced houser at 126 BPM that is almost completely instrumental with strong production qualities. The second version is very much like the radio edit with a longer, more usable intro at the original 174 BPM. Angelina's "Bailando" is an energized houser with strong club appeal at 132 BPM.

A freestyle song is rare on any CD compilation, especially a remix, and Cynthia's "Thinking About You" is freestyle all the way. Strong synth bass line and girly vocals bring it all together. The Tamperer's follow-up single "Hammer To My Heart" is a energized late-night pumper at 135, with techno-sounding synthesizers driving the melody. "Stomp To My Beat" by JS-16 at 134 BPM is a strong club song with clean production and plenty of breaks. This is one of the best remixes on this set. Hot Tracks has been adding a free bonus CD since issue #18.1. The eight-song CD is not remixed, but features original-extended or radio versions.

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Karaoke with a Cause

KJ'S 24-HOUR KARAOKE SING-A-THON STRIVES TO HELP KOSOVAR REFUGEES.

KJ Yolande "Yo" Fawcett was watching CNN on TV when she saw the story of young Rashad Williams from San Francisco. The 15-year-old boy raised $18,000 for one of the Columbine School victims by running for a week. Moved to tears by the selfless charity of Williams, "Yo", as she prefers to be called, knew at that moment that she needed to do something for the Kosovar families living near her, just outside of Atlanta, Georgia.

"I watched and read the news on Kosovo for months, and felt so helpless for those people. That wonderful boy inspired me to use my God-given talent of singing and dancing to put on a fund-raiser for those war-torn people," says Fawcett. Thus the birth of the fund-raiser THE "YO" SHOW for Kosovo.

I REMEMBER WHEN

Fawcett caught the karaoke bug in 1990 after her brother, Fereol, decided to start up his own karaoke business in Washington, DC. He had been introduced to karaoke while vacationing in Hawaii earlier that year. Fereol ran his company, Spotlight Productions, the "old fashioned" way, using instrumental sound tracks recorded onto cassette tapes. Lyrics were printed on sheets of paper and placed on a music stand in front of the singer. Yo and Fereol considered themselves lucky to be using cassettes as many places in Hawaii were still using 8-tracks. "It sounds painful now, but back then it was a blast," Fawcett recalls.

Singing in front of a crowd a few times was all it took to give Fawcett the karaoke fever. Though Spotlight Productions dissolved in 1992, she continued to work the club scene, honing her skills and vocal talent. She soon began subbing out for other DJ companies in the area as a karaoke jock. Being one of the few trained KJs in the area, she kept pretty busy.

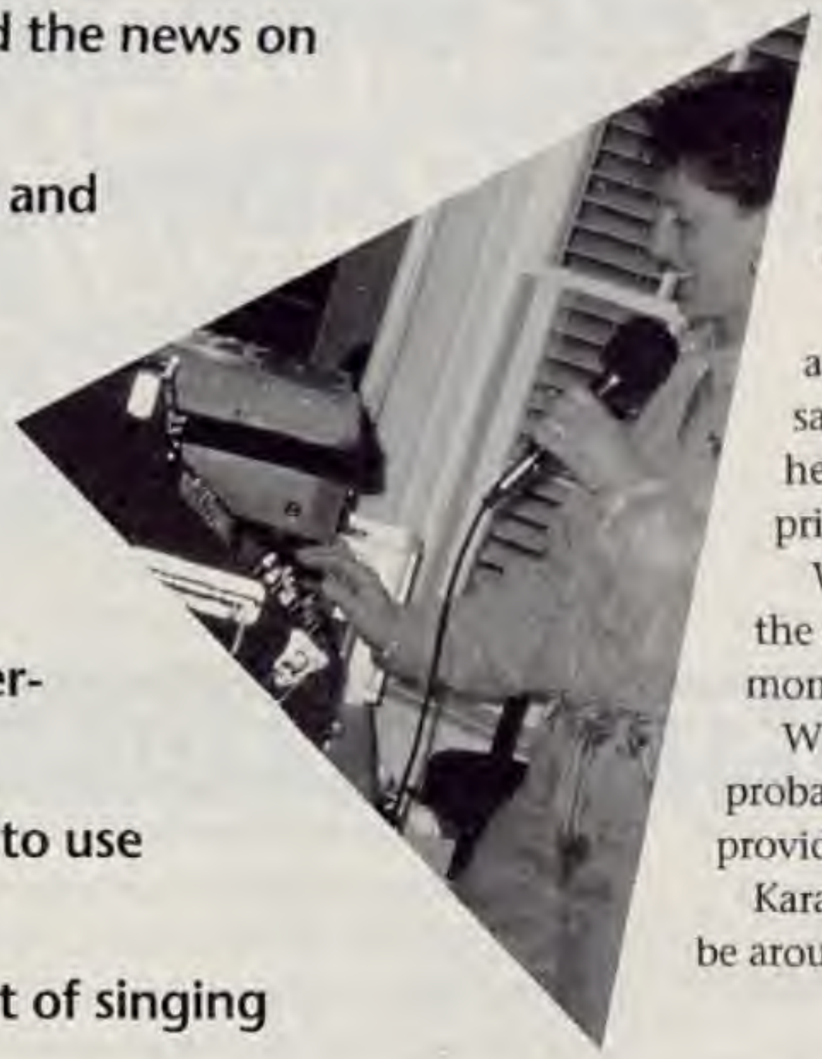
In 1993, Fawcett moved to Lawrenceville, Georgia where she formed The "YO" Show. She spent the next 2 years in Atlanta's club scene hosting several weekly karaoke nights. In 1995, she tired of the club market and, by then a mother of two, decided to focus on her family and take on a less taxing work schedule. She began to work weekend weddings, corporate karaoke shows and to occasionally sing the national anthem for the Atlanta Braves, Falcons and Hawks games. She continues this schedule today, but has recently added fund-raiser to her repertoire.

BY GREG TUTWILER

THE HERE AND NOW

THE "YO" SHOW for Kosovo was a two-day event held on the weekend of October 30-31, 1999, for 12 hours each day. Consuming 4 months of her life, all of Fawcett's spare time was spent organizing the event. She

"I watched and read the news on Kosovo for months, and felt so helpless for those people. That wonderful boy inspired me to use my God-given talent of singing and dancing to put on a fund-raiser for those war-torn people," says Fawcett.



solicited local and national businesses as well as friends and family for donations to sponsor this 24-hour karaoke sing-a-thon. She requested canned food items as entry into the event and held a silent auction of donated merchandise to supplement the cash donations.

The experience was "...incredible, there were hugs and kisses and tears flowing everywhere," Fawcett says. Though she did not reach her goal of $20,000, in her words, "The experience for all involved was priceless."

With the event behind her, Fawcett says she's glad for the experience, but ready to get back to being a wife and mom and running her KJ/DJ company.

When Fawcett first began performing karaoke it probably never crossed her mind that it would one day provide an avenue to altruism.

Karaoke, she says, "as long as it's done right, is going to be around for a long time."

Greg Tutwiler, who has been doing karaoke shows for over 10 years, is senior editor of the new magazine ***Karaoke Singer.*** *He welcomes your comments and suggestions. Please direct them to SingTime@aol.com.*

If you would like to make a donation for the Atlanta area Kosovo refugees, you can make your tax-deductible donations by check to the Kosovo Refugee Relief Fund and mail them to Yolande Fawcett at 1299 Stampmill Way, Lawrenceville, GA 30043.

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PROFILEUPDATE

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RAYMAR'S BIG BASH RAISES $6K+ FOR CHILDREN'S CENTER

REPORTED BY TONY BARTHEL

In our November '99 issue, we told you about southern California DJ Ray Martinez, owner of RayMar Productions, and his plans for a gala 25th anniversary celebration. The event, which was held on November 19 at the Reef restaurant in Long Beach, was not only a great time for all who attended, but a successful charitable event as well.

The evening kicked into high gear when longtime friend and fellow DJ Les Sigler of VIP Mobile Music presented Martinez with a congratulatory video. The video featured a few of Martinez's celebrity friends, including Emilio Castillo, Tower of Power, Robert Stack, Robert Wagner, Comedian Tom Dreesen, Coolio, Hulk Hogan, Alice Cooper, and Bruce Jenner — all of whom took the time to put their best wishes on video.

Later in the evening, Martinez received honorary plaques, awards and citations from Los Angeles County Supervisor Don Knabe, the cities of Anaheim and Yorba Linda; a Congressional Recognition from House Representative Harry Sweet; a postcard from Ronald Reagan and a congratulatory plaque form Los Angeles Mayor Richard Riordan.

A silent auction was held in conjunction with a live auction with proceeds from both going toward the Barbara Sinatra Children's Center in Rancho Mirage, California. Martinez indicated that over $6,000 was raised for the cause. The live auction, in particular, was a blast, with items such as backstage passes and priority seating at the Tonight Show with Jay Leno. There were DJ-specific products, celebrity memorabilia and jewelry among the auctioned items as well.

A true pioneer in the industry, Martinez started in the business before compact discs, digital audio tape, minidiscs, pitch control, and affordable wireless microphones. DJ conventions and magazines were only something to imagine, let alone a fact of daily life. While Martinez has pioneered many of the skits, shtick and bits used by DJs all over the country, he still remains energetic, fresh and fun, which is the true secret to his success.

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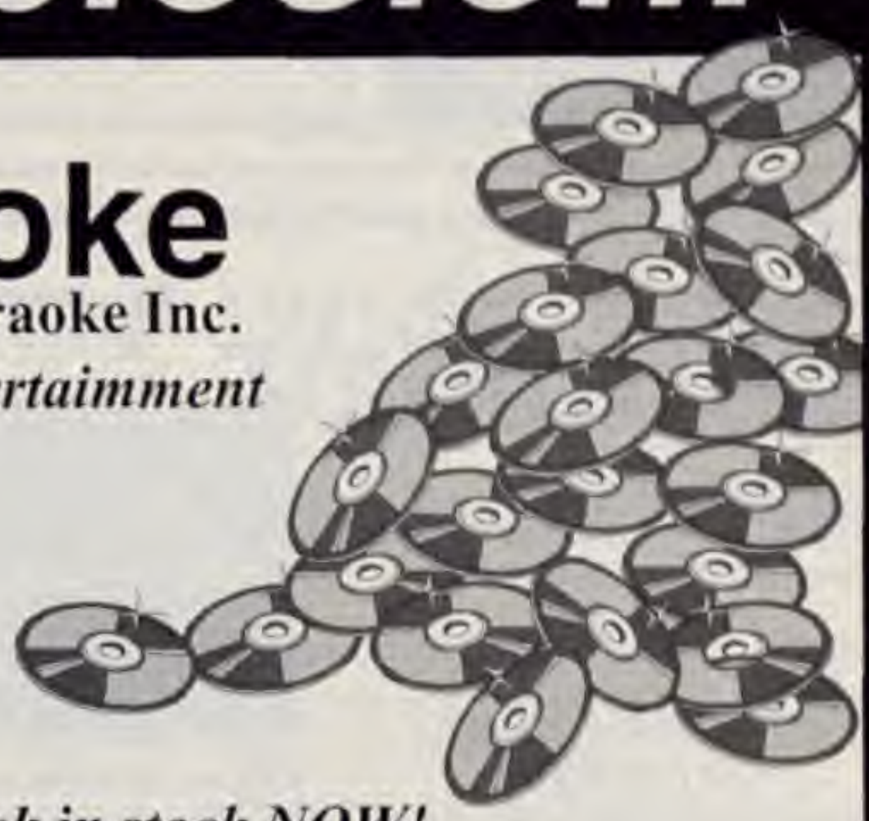

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2	WHITNEY HOUSTON	My Love Is Your Love	Arista	127
3	YAZ	Situation '99	Reprise	130
4	SOULSEARCHER	Can't Get Enough	Twisted	128
5	PET SHOP BOYS	New York City Boy	Sire	130
6	BOB MARLEY	Sun Is Shining	Edel	130
7	LOU BEGA	Mambo No. 5	RCA	132
8	CHER	All or Nothing	WB	134
9	JENNIFER HOLIDAY	A Woman's Got The Power	Universal	130
10	AMBER	Sexual (Li Da Di)	Tommy Boy	120
11	MARIAH CAREY	Heartbreaker	Columbia	127
12	ATB	9 PM (Till I Come)	Radikal	134
13	MISS JANE	It's A Fine Day	Rampage	132
14	EBTG	Five Fathoms	Atlantic	128
15	NEW VISION	Just Me And You	Strictly Rhythm	131
16	BASEMENT JAXX	Rendez-vu	Astralwerks	125
17	BRITNEY SPEARS	You Drive Me Crazy	Jive	133
18	VICKIE SUE ROBINSON	Move On	Groovilicious	135
19	CHRISTINA AGUILERA	Genie In A Bottle	RCA	124
20	MARC ANTHONY	I Need To Know	Columbia	130
21	JAMIROQUAI	Supersonic	Work	125
22	ENRIQUE IGLESIAS	Bailamos	Interscope	126
23	RICKY MARTIN	She's All I Ever Had	Columbia	132
24	SUGAR BABIES	Encore	TB Silver	134
25	DONNA SUMMER	Love Is The Healer	Epic	132
26	RUFF DRIVERZ	Waiting For The Sun	TB Silver	134
27	BASEMENT JAXX	Red Alert	Astralwerks	126
28	MARY GRIFFIN	We Can Get There	Curb	129
29	CHEMICAL BROTHERS	Out Of Control	Astralwerks	135
30	PET SHOP BOYS	I Don't Know What You...	London (UK)	130
31	JEANIE TRACY	Keep The Party Jumpin'	AM	129
32	SANTANA	Smooth	Arista	127
33	TAYLOR DAYNE	Naked Without You	River North	127
34	EYES CREAM	Fly Away	Playland	132
35	GERI HALLIWELL	Mi Chico Latino	Capitol	127
36	NIGHTVISION	Ready For The Weekend	Stoney Boy	127
37	THE LONDON SUEDE	Everything Will Flow	Columbia	131
38	CHARLOTTE	Someday	Nervous	127
39	BYRON STINGILY	That's The Way Love Is	Nervous	127
40	DONNA SUMMER	I Will Go With You	Epic	129
41	SYSTEM 3	The Only Way Is Up	Sony	136
42	JOHNNY VICIOUS	Moments	Groovilicious	134
43	PAUL JOHNSON	Get Get Down	Moody	127
44	SIMPLY RED	Ain't That A Lot Of Love	Elektra	132
45	HANNAH JONES	Was That All It Was	Nervous	124
46	REINA	Anything For Love	Groovilicious	127
47	KEVIN AVIANCE	Rhythm Is My Bitch	Wave	127
48	JAN DRIVER	Soulshaka	Groovilicious	132
49	SOUL SOLUTION	All Around The World	Jellybean	131
50	MOBY	Bodyrock	V2	126

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by Jan and Rich Otten, Dance 'N Sound, Inc., Jupiter, FL.

GOODNIGHT, IRENE

It was not the outdoor wedding we played in the pouring rain. Nor was it the 7 a.m. gig we arrived at without our CDs; or the wedding where the bride lost the diamond out of her ring and we had to stop the music, turn the lights up and have everybody crawl all over the dancefloor looking for it. It wasn't even the huge, hoity-toity hotel wedding with two ring bearers, two flower girls, nearly two dozen bridesmaids and ushers, but no minister. No, our worst nightmare was Irene.

Hurricane Irene formed in the western Caribbean and was predicted to follow a path up the West Coast of Florida touching land in the northwest part of the state sometime over the weekend. Since our business, Dance 'N Sound, is in southeast Florida, we figured no problem — some rain, maybe, a little wind, maybe, but no problem! Ha!

We had a great gig lined up for that Friday evening. It was a rescue mission for another DJ who was on call for the electric company and couldn't make it. It had the potential of becoming a regular every-other-month job in an upscale community for people who love to dance. Since my partner, Rich, and myself (Jan) are ballroom dancers ourselves, this was an ideal situation.

When Friday dawned very stormy, we called the clients and asked, "Is the party still on?" "Definitely," they replied. Since we've never actually experienced a full-blown hurricane, what did we know?

The event was about a one-hour drive south of us. The weather report indicated that the storm had changed direction and was now moving from the southwest to the southeast — heading straight for where we were going. Our neighbors who are paramedics begged (yes, begged) us not to go. Our cell phone had died so they insisted we take theirs. True to our commitment, off we went with me grumbling every mile of the way.

Even with the full load, our 15-passenger van was like a big sail on the highway. Rich had all he could do to steer straight. As we arrived at the newly built community we saw trees down along the entrance road. The clubhouse had a large portico but the driving rain soaked it down anyway. We unloaded as quickly as possible. Rich parked the van on the other side of the building. With umbrella in hand, he arrived in the ballroom dripping wet.

We set up and watched as the soggy guests arrived. We fired up the music, which didn't quite drown out the sound of the raging storm outside. To our delight, the dancefloor filled and everyone was having a great time. They truly were a roomful of dancers. A couple of times the lights flickered nervously, but we played on undaunted. Then we heard a loud snap and total darkness resulted. Optimistically, the hosts of the event switched to plan "B."

"Let's have coffee and cake and surely by then the lights will come back on," the hostess announced. Well the lights did not come back on.

Never had we seen rain so torrential or heard wind so loud. Finally, we packed up our gear, Rich brought the van around, and we loaded up to leave. As the hostess was getting ready to give us a check she asked, "Since you only played an hour and a half, I don't suppose you'd give us a discount?" I was stunned, "I think not. We drove down here for one hour in a hurricane, were willing to play for the duration of our agreement, and now we have to drive home in a hurricane. No, I can't give you a discount," I retorted. Red faced, she apologized profusely and said, "Oh, I don't know why I said that. That was rude of me. Of course, you should receive full payment."

The drive home was horrendous. Trees were down everywhere. Roads were cut off. We had to detour several times. Once we finally got on the turnpike, we had to creep along in the left lane, as the right lane was blocked with fallen trees all along the way.

While it will go down in history as the worst gig we ever played, or at least tried to, there was a happy ending. First, when we got home we found that two large palm trees that had been knocked down fortunately missed our roof by mere inches. Second, the power was back on by Monday. And finally, the client not only hired us for another gig, but also recommended us to another potential client who are considering us for a special "Meet-Your-Neighbors" block party. Was it worth it? Absolutely!

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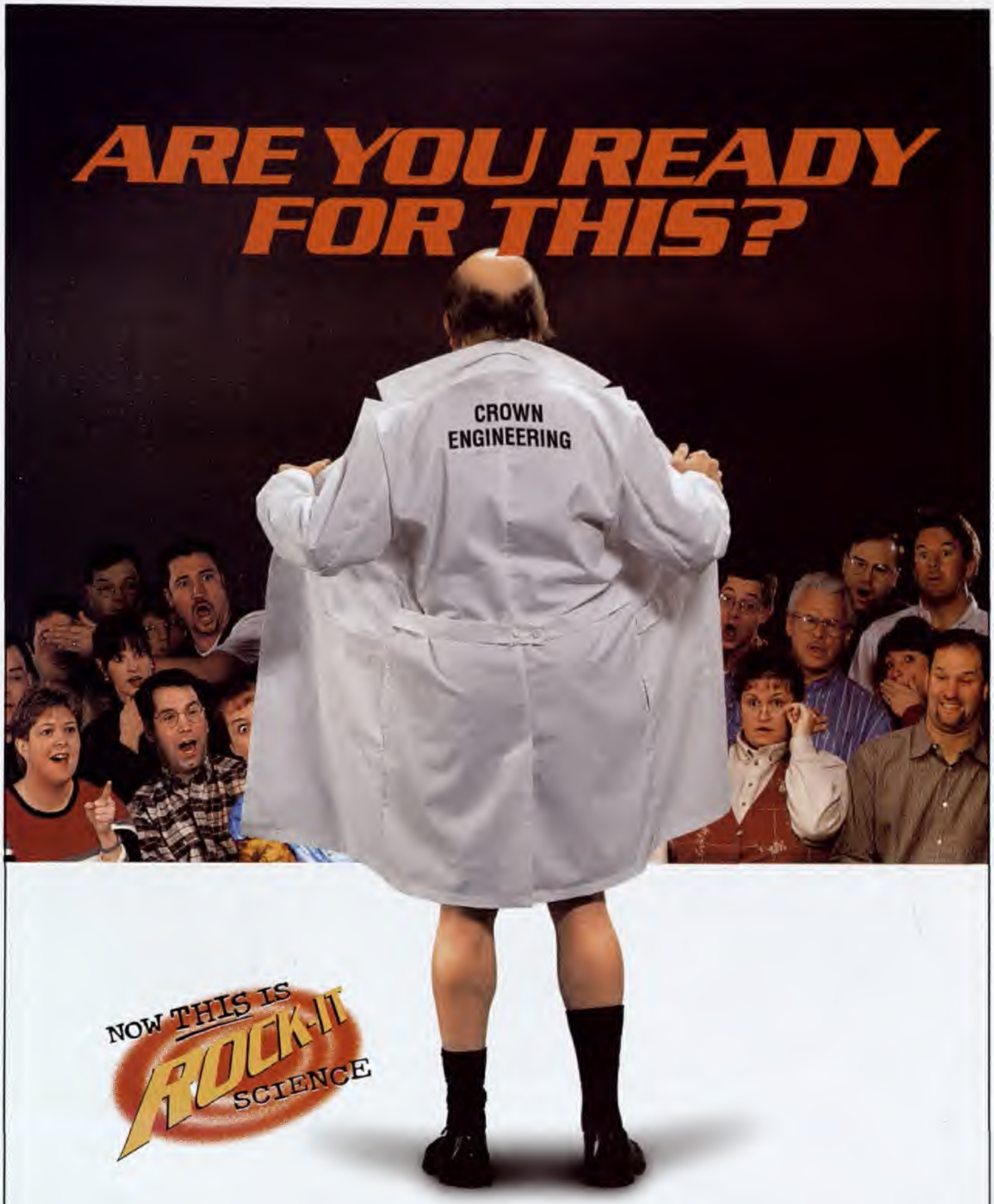

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